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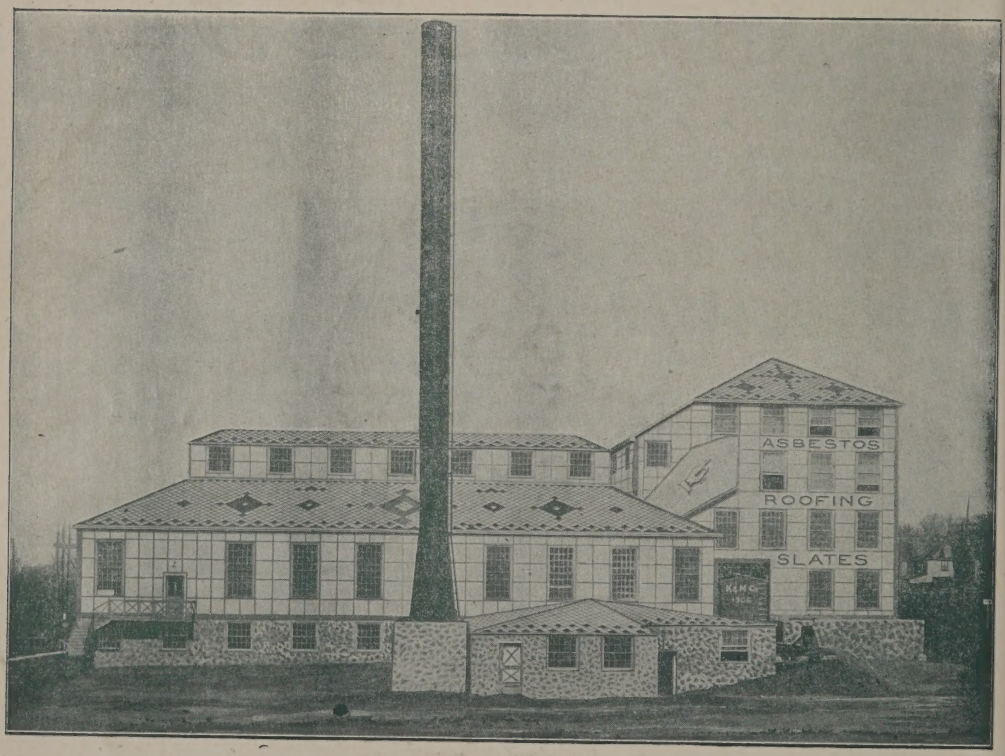
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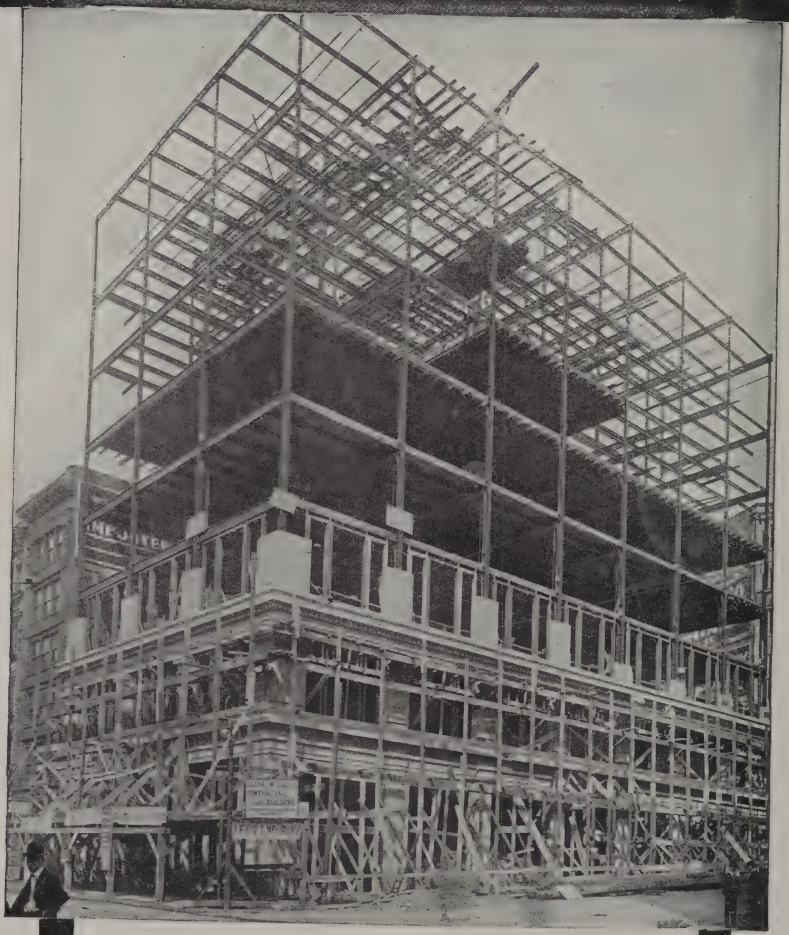


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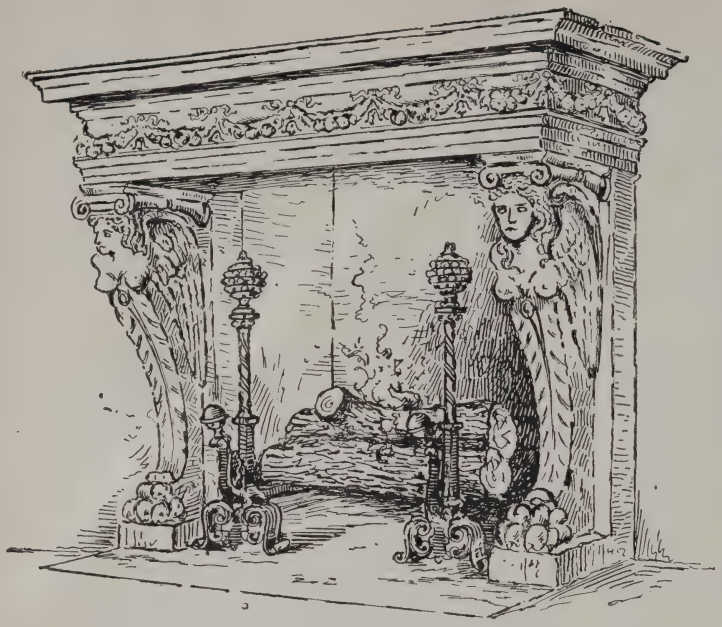
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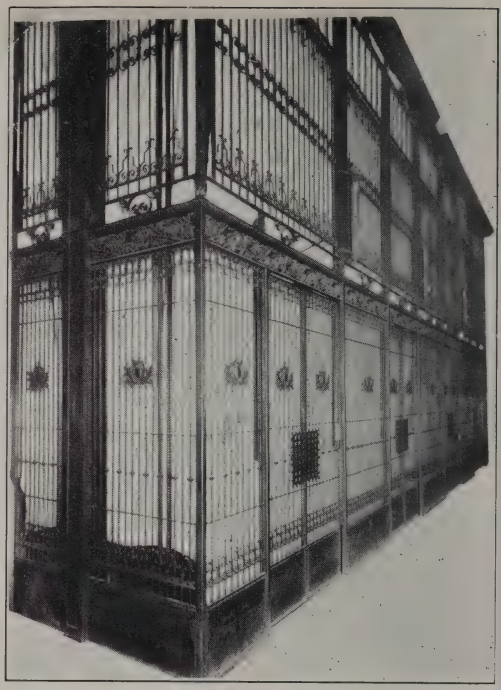


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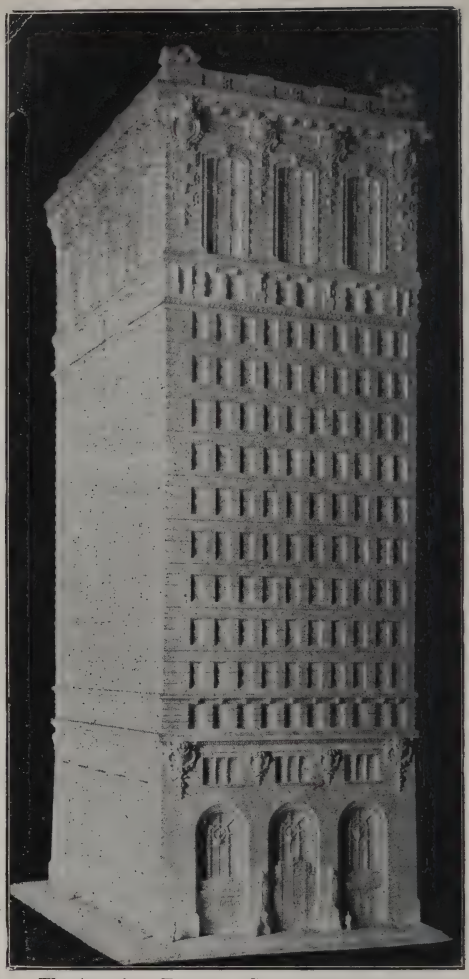
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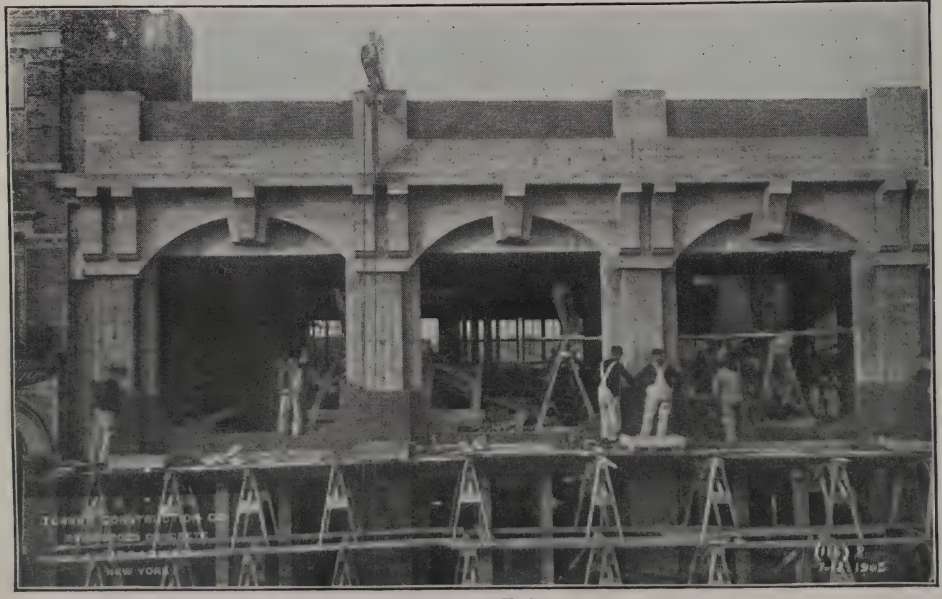
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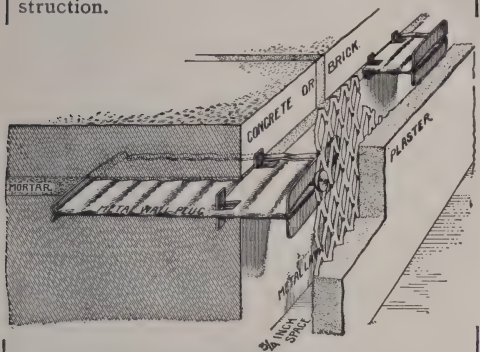


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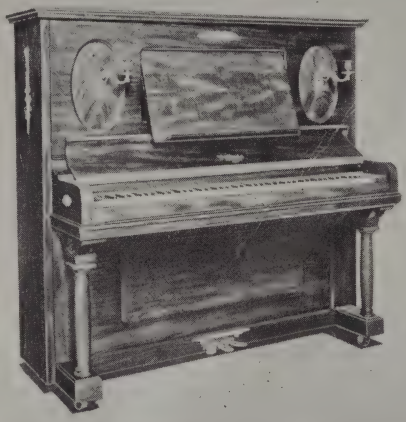
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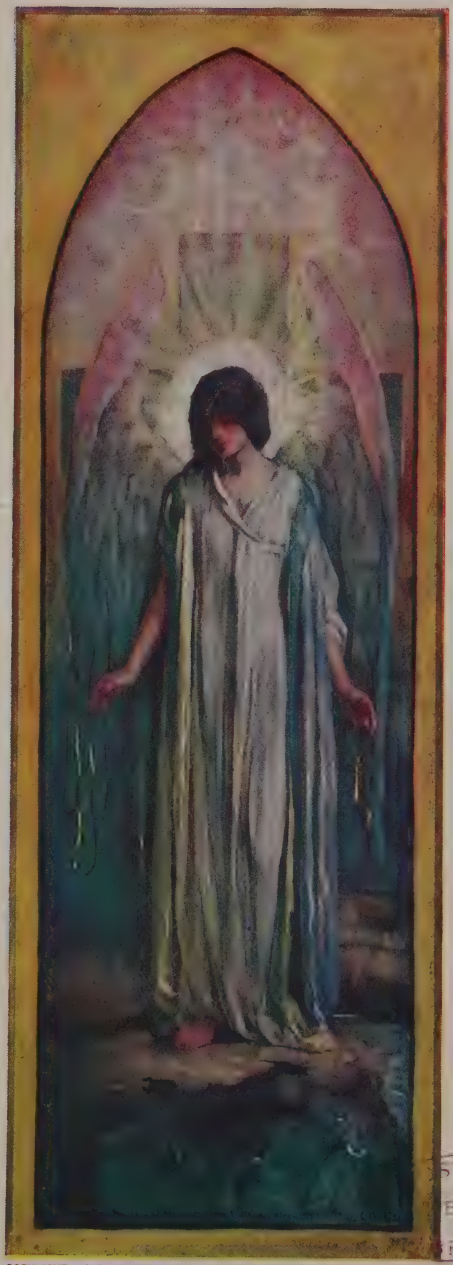
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CONTENTS OF

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VOLUME XX.

OCT 1 MAR 23 1907 B.P.L.

JULY–DECEMBER, 1906.

		PAGE
ABBOTT, THE HOUSE OF MR. GRAFTON ST. L. (A SUCCESSFUL COUNTRY HOUSE ALTERATION)		503
BELMONT HOTEL, THE	H. W. Frohne	63
BUNGALOW AT ITS BEST, THE (RESIDENCE OF MR. FRANK UNDERHILL, PASADENA, CAL.)		296
BUNGALOWS IN CALIFORNIA, AN ARCHITECT OF (GREENE & GREENE)	Arthur C. David	306
CHURCHES IN NORWAY, QUAINT TIMBER	Olof Z. Cervin	93
CUSTOM HOUSE AT NEW YORK, THE NEW	Montgomery Schuyler	1
CONGREGATIONAL CHURCH OF MARIETTA, O., THE FIRST		116
CULVER, THE HOUSE AND GARDEN OF MR. F. C.		335
COLONIAL ARCHITECTURE IN THE WEST		341
CONJERS MANOR (ESTATE OF MR. E. C. CONVERSE)		481
DYER, THE WORK OF J. MILTON		385
ENGLISH HOUSE ARCHITECTURE	Russell Sturgis	81
FOX, THE HOUSE OF MR. C. P., AT PENLLYN, PA	H. W. Frohne	316
HUNT, MYRON, & ELMER GREY, SOME HOUSES BY	Herbert Croly	281
ITALIAN MONUMENTS, MODERN (PIEDMONT)	Alfredo Milani	369
JEFFERSON COUNTY, OLD HOUSES IN	Chas. De Kay	103
JENKS, THE RESIDENCE OF MR. LIVINGSTON (A HOUSE ON A CLIFF)		489
LEE, THE HOUSE OF MR. FREDERIC S.		427
MATHEWS, EDGAR A. (AN ARCHITECT OF RESIDENCES IN SAN FRANCISCO)	Herbert Croly	47
MILAN INTERNATIONAL EXHIBITION	Robt. C. Carden	353
MCKIM, MEAD & WHITE, THE WORK OF (SEPTEMBER)	H. W. Desmond & Herbert Croly	153
NOTES AND COMMENTS		71, 146, 247, 347, 437, 511
ORNAMENTAL METAL WORK AND WIRE GLASS	J. K. Freitag	137
ORCHARD GARDEN, AN (HOUSE OF REV. THOS. HUTCHESON, WARREN, R. I.)		269
PEPPER, THE HOUSE OF MR. JOHN W., JENKINTOWN, PA., ILLUSTRATED		412
POPE'S HOUSE AT FARMINGTON, CONN., MR. ALFRED A.		122
REMBRANDT	Kenyon Cox	439
RESIDENCE BLOCK, A (CLARK ESTATE HOUSES, N. Y. C.)		405
ROBBINS' HOUSE AT LAKE FOREST, MR. H. S.		130
ROMAN ART. PART II	Jean Schopfer	33
SAN FRANCISCO, SOME EARLY BUSINESS BUILDINGS OF	Agnes Foster Buchanan	15
SYNAGOGUE, THE STORY OF THE	Abram S. Isaacs	464
SPENCER, JR., TWO HOUSES BY ROBT. C		323
SUBURBAN HOME NEAR BOSTON, A (CLAPP HOUSE AT DEDHAM)		419
TECHNICAL DEPARTMENT		79

The
Architectural Record

Vol. XX. JULY, 1906. No. 1.

The New Custom House at New York

The new New York Custom House, on Bowling Green, now in a condition to be fairly well seen and judged, almost irresistibly provokes comparison with the old in Wall street. Primarily, perhaps, on account of the identity of the purpose to which the old has been and the new is to be devoted. For the matter of that, most New Yorkers who are likely to read these remarks are aware that the old Custom House so-called was not built for the purposes of a custom house at all, but for those of a merchants' exchange. The only building extant in Manhattan erected for a custom house, excepting this new one, is the little "Parthenon" at the corner of Wall and Nassau, which now does duty as the sub-treasury. Built in the thirties for a custom house, it was outgrown in a decade and the Federal Government kindly took their elephant off the hands of the merchants whose civic pride had so far outrun their sense of practicality as to induce them to erect it for their communal purposes. A voracious elephant it was, eating off its own head and theirs. For, with the ground, it had cost two millions, a prodigious sum for the New York of those days, twice as much as the closely succeeding Trinity Church cost, and out of all comparison with the sum that its own successor and supplanter has cost Uncle Sam sixty-five years later. The explanation that it was not meant for a custom house is needed to vindicate the memory of its architect as a "practical man." For his rotunda, lighted only from above, was an eligible apartment for a daily meeting of merchants, though abominably unsuited to the practical work to which it came to be devoted.

Now that the new successor is finished, an architectural comparison is quite in order and quite fair. The area, one supposes, is virtually equal, though the new building is of six stories against three and a low inconspicuous attic, for the architectural attic above the entablature of the Wall street building is evidently a later and utilitarian addition architecturally extraneous and negligible. The architecture consists in effect of the colonnade fronting Wall street. The other three sides of the building consist of walls almost architecturally blank, well enough very possibly for their purpose of foils to the single front and the single feature, masses of good and solid masonry of cut granite, but certainly not worth considering on their own account. The one attempt at architecture which their expanses show, outside of the "trim" of the windows, which is well enough, is the moulded sill course under the third story, which divides the second story from the third, and this is architecturally worse than useless, being a belt without rhyme or reason, emphasizing a division of the wall included in the height of the order into two equal parts, a division which should rather be slurred than emphasized. The order is the thing which to all intents and purposes comprises the architecture.

The order is the thing also which inevitably compels a comparison between the old building and the new, of which

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it is also the chief feature. The question arises, do the architects of our current variety of classic understand their business of making an effective architectural display out of the elements of Greek architecture better than did the Greek revivalists of the fourth decade of the nineteenth century, specifically than good old Isaiah Rogers, fresh from such triumphs as were constituted by the Astral mounted upon pedestals which subdivide the broad and ample "perron," the flight of stairs which gives access to the main floor, and the four flankers on each side upon a studiously plain basement. It is, truly, that Wall street front, one of the most impressive examples on Manhattan Island, or, for that matter, in the United States, of the effectiveness of the classic colonnade. If it have a



AMERICA. Carl Bitter, Sculptor.
Cartouche crowning the attic on the Bowling Green elevation.

tor House in New York and the Tremont House in Boston? Does the new Custom House gain or lose, as a mere matter of architectural effect, in comparison with the old?

To ask that question, it seems to us, is almost to answer it. There is no front or aspect of the new Custom House so impressive and imposing as the Wall street front of the old. That row of twelve monoliths of a monumental solidity and a monumental scale, the four central mounted upon pedestals which subdivide the broad and ample "perron," the flight of stairs which gives access to the main floor, and the four flankers on each side upon a studiously plain basement. It is, truly, that Wall street front, one of the most impressive examples on Manhattan Island, or, for that matter, in the United States, of the effectiveness of the classic colonnade. If it have a rival in its own kind, it is, or rather was, that Colonnade Row, in Lafayette Place, unfortunately now partly demolished, not much posterior to it in point of time, the work of the good and now forgotten Seth Geer. It is an unfailing effect, that effect of the long colossal colonnade, long enough to be interminable to the eye, colossal enough to give it a scale visibly superior to its neighbors. These two examples of it would prove that, prove it better perhaps than



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Bowling Green, New York. Cass Gilbert, Architect.

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the nearly contemporary colonnade of the Treasury in Washington, prove it as well, perhaps, as the colonnade, not so very much anterior in point of time, of the Bourse in Paris, the masterpiece of the classic revival in France.

Only (and this is our point) there must be no compromise. If the needs of your building happen to interfere with the requirements of your architecture, you must, as a conscientious Hellenic revivalist, sacrifice your building. The "dodge," if one may say so, of prefacing a portico to act the centre of each front, as exemplified very effectively in the good Ammi Young's Boston Custom House, will not wholly and in most cases serve your turn. It served Ammi's turn because the clerks who had to work in the shadow of his porticoes and to execrate his memory every hour for shutting off their light were, luckily for him, not the officials who had to pass



GERMANY.
Johannes Gelert, Sculptor.



PORTUGAL.
Louis St. Gaudens, Sculptor.

upon his plans. Now, Isaiah Rogers was a practical man. Being a Hellenic revivalist, and having had, previously, only hotels and such like to build, in which practical considerations were controlling, he had contented himself, in the Astor and the Tremont, with a bit of portico by way of a main entrance, though always cherishing that vision of the detached, continuous Grecian colonnade, of which the exterior effect might realize his vision, and in regard to which the inmates, lurking in the dense shadow of the architecture, might with impunity be neglected. He had his opportunity at last in the Merchant's Exchange, of which the interior rotunda might be sufficiently illuminated from above for the purposes of the daily congregation of merchants, and of which the occupants of the peripheral offices on the architectural front might with comparative safety be condemned, or contemmed. Seth



HOLLAND.

Louis St. Gaudens, Sculptor.



TON
BLIC
BRARY

ROME.

F. E. Elwell, Sculptor.



VENICE.

F. M. L. Tonetti, Sculptor.



GENOA.

Augustus Lukeman, Sculptor.

Geer, in Colonnade Row, had a much harder task, since it was necessary in his case, in the erection of a row of dwellings, to find altruistic tenants who were willing to lurk in the dark, to the admiration of the passers by for the exterior architecture, and to his own glory —even though there may not be more than half a dozen New Yorkers who can, after some sixty years, even so much as remember his name.

The modern building owner or building committee is by no means so facile as was the building committee of Isaiah, or the owner of Seth. It is true that, in a certain number of cases, "the profession" has forced the appointment of "expert advisers," whose motto might properly, though profanely, be "To hell with the man who pays." The man who pays may some day be expected to awaken from his innocence as to the expert advisers and to retort the contempt which they express for him. But, even as things are now, it appears that even Uncle Sam is not to be sacrificed to his architects without a struggle, and that even his chosen architects must make some pretence of consulting his needs and requirements. Neither Mr. Cass Gilbert, nor any of his competitors in the competition, could have had the face to propose a building for the purposes of the new Custom House, which should be fronted with and darkened by a detached colonnade on each of its four fronts, as the old Custom House is on one and as the Paris Bourse is on all four. And yet, architecturally, that would have been a most attractive proposition. One does not see why, with a sufficiently "expert" jury, it should not have been feasible. Really, one shudders, thinking of him who pays and them who are to occupy, when one considers what might have happened if the competitors "got together."



SPAIN.
F. M. L. Tonetti, Sculptor.



FRANCE.
Charles Grafly, Sculptor.

But the competitors did not get together. And no one of them, singly and alone, felt up to proposing the "radical solution," in which the practical purpose of the building should be contemptuously ignored. Of course, as competitions go, still less did any one of them think of a radical solution in the opposite sense, in which the requirements of the building should be insisted upon as the basis of the design, and the architecture consist in the mere satisfaction and expression of those requirements. Probably every design submitted was a compromise. Very likely the accepted design was the most ingenius and workable compromise. And yet the result is that the old Custom House which was ruthlessly sacrificed to architecture was architecturally more successful than the new, very possibly than any could be in which a compromise between utility and impressiveness was sought. It is not an individual architect whom we are criticising, but our general way of doing architecture.

Evidently the insistence upon the order is the sacrifice to architecture in the present case, as it was in the older, and it is the equal insistence upon reducing its interference with the practical purposes of the building which makes any front of the new Custom House less impressive than the single front of the old. It is the complete detachment of the colonnade as a portico which practically spoils the Wall street front of the old Custom House and architecturally makes its fortune. It is the withdrawal and engagement of the colonnade on the east and west fronts of the new building which at once reduces the practical interference of the architecture with the building and weakens the effect of the architecture. The scale of the order, one judges, is not so very different. It is reared upon a podium of, in either case, about equally exemplary simplicity and solidity. It is in either case enclosed between terminal pavilions or antæ, of which those of the new building are very distinctly superior in design to those of the old, of which the massiveness, insufficient for their best effect if it had been left alone, is wantonly weak-



EUROPE.

Daniel C. French, Sculptor.

ened by the unfortunate application of mere strips of pilaster, each narrower than the diameter of the column of the order, while in the new building the angle pilasters are real reinforcements of a satisfactory robustness. And yet no one would think of comparing for attractiveness and impressiveness the Corinthian colonnades of Bowling Green with the Ionic colonnade of Wall street. The former can be compared only with such a work as the flank of the Hall of Records, in which the assumed condition of an engagement of the order was equally imposed, or assumed. Mr. Thomas's problem was more difficult than Mr. Gilbert's in one respect, that his building was of seven stories against six, and he was thus compelled, given an order of about the same scale, to stilt it on a two-story base instead of being enabled, as Mr. Gilbert is, merely to set it on a base duly proportioned. The treatment of the angles also is very distinctly better in the Custom House than in the Hall of Records, and this improvement is distinctly to be credited to the architect. On the other hand, the present architect has felt himself compelled, doubtless in the interest of a stricter classicality, to forego the Mansard with which Mr. Thomas crowned his edifice. If he had been able to keep his edifice within five stories his choice would have been justified, and his order suitably framed at top and bottom as well as at the ends, with an attic not overburdening. But, since he was enforced to add another story, he found himself enforced to add it in the form of another attic, an attic, moreover, in which classicality has to be ignored, an attic which appears to be, quite properly, ashamed of itself, and, quite ineffectually, to be endeavoring to efface and conceal itself. Better, one thinks, to have brazened it out with a Mansard. For the parapet story and the Mansard in one case pretty clearly "crown the edifice" more effectually than does the double attic of the other. But upon the whole and with one important exception the colonnaded side of the new Custom House is more effectively composed and designed than the flank of the Hall of Records.



PHOENICIA.
F. W. Ruckstuhl, Sculptor.

But the exception is important. The shafts of the Hall of Records, like the shafts of the old Custom House, are monoliths, while the columns of the new Custom House are laid up in low drums, each comprising two courses of the adjoining masonry. The difference in effect is, of course, all in favor of the monolith, and it is one of the surprises as well as one of the misfortunes of the later building that the architect did not see his way to reaching this obvious but unfailing source of effect. Ruskin has observed upon the pettiness of the effect which is produced in the Madeleine by the building up of small stones of the columns of the portico. The drums of the columns of the Custom House are not fairly to be described as petty. But the greater their extension the greater their effectiveness, which would be raised to the highest point by alloting but one drum to each, and then tieing in

all the drums or every other one, to the body of the wall in an architectural manner. But the increasing the number of drums does not seem to have occurred to the architect. And, since the shafts are unfluted, it seems to have been feasible to choose for them a material that would take a polish. If the shafts of the order had been shining monoliths of granite, it is clear that the effectiveness of the colonnade would have been greatly enhanced.

Since this was not to be, it is not easy to see why the shafts should not have been masonically incorporated with the wall with which they are engaged, why, that is to say, each drum of the shaft should not have corresponded to a single course, instead of two courses of the adjoining masonry. The next step would have been to avow the incorporation, and make it the basis of a decoration, according to the precedent set by Philibert de l'Orme in the Tuileries, in which the bonding and belting of column and backing introduced a new and legitimate effect enhanced and enriched by the decoration. Such a treatment is, in fact, indicated by the building up of the shafts in the Custom House. To be sure, it would have impaired the classicality of the design, and the effect of the series of similar and single members which makes the effectiveness of the classic colonnade. But, upon the whole, and in spite of the severity and purity of the detail, the actual arrangement does not give so complete a sense of classicism that it would have been a very great pity to impair it to that extent.

Thus far, we have been speaking of the east and west fronts, in which the effectiveness of the classic colonnade, even though it might have been enhanced, and even though it suffers by comparison with such a detached colonnade of monoliths as that which fronts the old Custom House, is nevertheless preserved. One cannot, with even tolerable detail, and the detail here is much more than tolerable, fail to make an effect with a range of columns equally spaced and long enough to be to the eye, interminable, or at least not readily and at a glance numerable. But this source of effect the architect has quite foregone and renounced when he came to the principal front of all, the northern front facing the Bowling Green, and containing the principal entrance. Here "you cannot see the forest for the trees;" it is a collection of columns, not a colonnade. In the first place, the order is advanced beyond the flanking pavilions, instead of being withdrawn behind them and framed between them. In the second place, the series is interrupted and the serial effect destroyed by the doubling of the columns at the ends and on each side of the entrance. The arrangement lacks harmony, lacks rhythm, lacks effectiveness. To make a feature of the entrance was to destroy the colonnade and to convert the order into what seems, in comparison with the flanking series, a casual assemblage of columns. A central pavilion, signalizing the entrance, even without a pediment, but with its own order, might have been a very impressive feature. A continuous colonnade in which the entrance occurs as it were casually between the columns might also, as we see, be impressive. But both sources of impressiveness seem to be thrown away when a central interpolation is emphasized and signalized by an emphatic solution of continuity of the order. The device adopted in the Hall of Records, of confining the order to the central portico, seems more eligible than that adopted in the Custom House, of trying to combine the effects of a conspicuous central feature and a continuous and persuasive system. It rather oddly happens, by the way, that, in his original design, Mr. Thomas continued the order of his Chambers street portico along his curtain walls, in the form of pilasters, but was talked into leaving these out, doubtless to the advantage of the front.

There is in the "Discourses" of Viollet-le-Duc what to most practitioners of the architecture now in fashion will seem a hard saying: "As soon as the order ceases to constitute the whole architecture of a building, the order no longer has a right to exist as such." But, the more it is considered, and the more current examples are brought to the test of

it, the more valuable an architectural aphorism it appears. To be sure, its author carries it so far as to condemn the "colossal order" altogether, saying: "In my opinion, two or three superimposed ranges of windows cannot be comprised between pilasters or columns thirty or forty feet high with good effect," giving the not very cogent reason that "the arrangement must give the impression that a building built by giants is inhabited by dwarfs," and contradicting his own praise of the basilica of Agrigentum, in which the intercolumniations of the order were filled with a light construction, in contradistinction to the superimposed orders of the Romans. But that does not affect the soundness of the proposition that it is only when it is possible to represent the order as the structure "constituting the whole architecture" that the order gains its best and due effect. Consider the superior effectiveness of those recent buildings, in which designers have found it feasible so to represent it, over those in which they have been reduced to applying it to a structure evidently independent of it. The new Stock Exchange gains immensely in effect, in spite of its clearly "applied" pediment, by the mere fact that it is evidently a portico, with the intercolumniations glazed, and nothing more. The Knickerbocker Trust Building, in Fifth avenue, owes its effectiveness chiefly to the fact that its fronts are colonnades, which constitute the whole structure, the intercolumniations, with the anomalous and regrettable exception of the masonry entrance, being a mere screen of glass and grillage. The Memorial Hall, at West Point, owes its effectiveness chiefly to the fact that the order is the structure, though here it is "engaged," perhaps too deeply engaged, in a screen wall of masonry which closes the intercolumniations. The flanks of the new Custom House owe their effectiveness to the fact that the order is the structure, or would be, in spite of the podium and of the first attic, but for the unhappy emergence of the incongruous second attic, which cannot be altogether hidden. Practical considerations imposed upon the later designer, from which the earlier was free, render the effectiveness of these flanks less than that of the Wall street front of the old Custom House, where it was permitted to darken the front for the sake of detaching and emphasizing the order. And the old monoliths are more effective than the new shafts laid up in courses. The reason why the Bowling Green front is less effective than the flanks seems to be that, in the case of this front, it is not possible to regard the advanced and unequally spaced order as the structure, which visibly exists behind it and independently of it. But, in spite of these drawbacks, whether imposed misfortunes or voluntary errors, the new building is a valuable civic possession, a work of refinement and distinction.



Model for Capitals of Exterior Columns, by the Architect, Cass Gilbert.

Some Early Business Buildings of San Francisco



NE of the parts of San Francisco which suffered most severely from the recent earthquake and conflagration was the district lying between Chinatown and the Bay, and it is certainly a great pity that such was the case, because this particular district was in many respects the most interesting in all San Francisco. Here it was that the most exciting events connected with the early history of that city occurred, and here it was that one received a livelier impression that San Francisco belonged among American cities in a class wholly by itself. Its location, the accidents of its early life and the mixed cosmopolitan character of the California pioneers, all combined, at least in this portion of the city, to give it a highly flavored individuality; and what is still more unusual, the design and appearance of the buildings contributed materially to the novelty and interest of the spectacle. In other parts of the city almost every house erected before about 1885 could be safely and even cheerfully overlooked. They had indeed a peculiar flavor; but it was not one which commended itself to an educated taste. On the other hand, in this older portion of the city there were many really good buildings, and many more buildings which, whether good or bad, betrayed training and architectural experience on the part of their designers. They had indeed an exotic character like so many of the festive buildings recently erected in the Eastern cities, but this alien flavor was an essential part of their novelty and charm. They were, it may be safely said, the first business buildings erected in the United States which were both exotic and interesting—buildings which were the product of an alien tradition, yet which retained under American surroundings a certain propriety and a positive charm.

The explanation of this architectural phenomenon is, of course, to be found in the peculiarities of the early history of San Francisco. The pioneers of California were not, like the pioneers of the other Western States, backwoodsmen, hunters and farmers. They were in many instances educated and trained men, who had been tempted by the discovery of gold in California to forsake their customary pursuits and to seek their fortunes in the Golden Land. It was natural that among these adventurers from all parts of the world there should be some men who had received a European architectural training; and it was natural also that these gentlemen, when they arrived in California, should prefer the high and feverish excitement of life in San Francisco to the hard and frequently unprofitable work of placer mining. It was natural, also, that these disillusionized Argonauts should, when the opportunity arrived, resume the practice of their professions; and finally it was inevitable that the work which they did should attract at the time so little approval and attention that its authorship should go frequently unrecorded and its value unappreciated, and that, deposited as it was in sterile ground, it should fail entirely to take root and bear further fruit. It is not easy at the present time to find out who these men were, how it happened that they came to San Francisco, and what work they did while there. Certain names have, however, been handed down, and certain buildings can be identified as their work. Among them may be mentioned Thomas Boyd, Henry Kenitzer, Victor Hoffman, Peter Portois, Stephen H. Williams, Prospect Huerne, Reuben Clark, Gordon Cummings and others, the majority of them being men of French or English training. Furthermore, as the stone carving and wrought iron work on these buildings prove, these architects could call to their assistance mechanics, who also had received a training at that



PARROTT'S GRANITE BLOCK.

California and Montgomery Streets, San Francisco, Cal.

Stephen Williams, Architect.



MONTGOMERY BLOCK—1854.
(This block was unharmed by the recent disaster.)

Montgomery Street, San Francisco, Cal.

Gordon Cummings, Architect.

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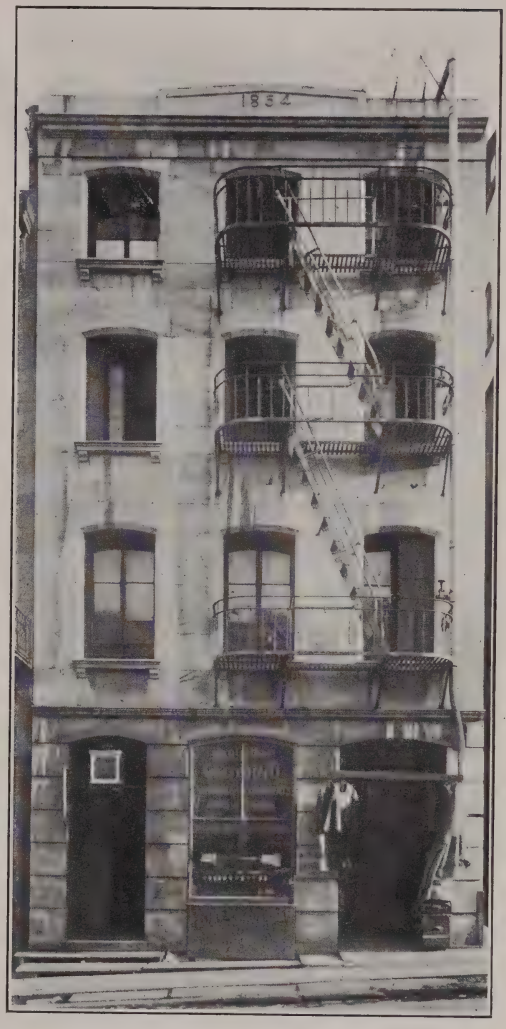
THE NAGLEE BUILDING.
(The oldest brick building in San Francisco.)
Corner Montgomery and Merchant Streets, San Francisco, Cal.

period very rare anywhere in America. It is known, for instance, that Carpeaux lived for some time in San Francisco, and certain ornamental architectural plaster work is identified as his; but the work of these men is even more obscure than that of the architects, and the recent conflagration has made any attempt to resurrect it still more difficult. It was all an accident, depending upon the residence in San Francisco of a few men of definite technical training at a time when circumstances made their services necessary and valuable.

The circumstances which rendered their services so valuable were unfortunately not wholly dissimilar to those which prevail to-day. The first buildings erected after the discovery of gold were at best nothing but frame shanties, and at worst the early Californians lived in tents or rag houses. Fires were inevitable, and again and again a large part of the city was burnt down. Finally two conflagrations, one on May 4, 1851, and one on June 22nd, of the same year, aroused the citizens of the city to appreciation of the economic necessity of more substantial buildings. The two fires had between them destroyed both the business and the residential portions of the city; and it was decided that at least in its

business portion the city should be rebuilt as nearly fireproof as was possible under the local conditions. These local conditions rendered all forms of masonry construction extremely expensive; but in the summer of 1851 the prosperous merchants of San Francisco believed that they could afford the expense of substantial buildings. By that time it was manifest that California was a veritable Eldorado and that San Francisco had come to stay; and its merchants felt justified in investing large sums of money in permanent structures. The "Annals" report that thenceforward many of the buildings showed "a wonderful improvement in strength and grandeur;" and the annalists had some cause for enthusiasm. During the fifties the San Franciscans built well, better than they have until any but a very recent period. Subsequently the city was less prosperous, so that its business men could not afford so easily the heavy expense of well-constructed buildings. Moreover, as the means of transportation improved they derived more of their materials and methods of construction from the East, with the result that their buildings declined even below the contemporary Eastern level, both in design and in structure.

But in the fifties the pioneers were men who were not afraid to take great risks, and who were accustomed to overcome great obstacles. And the obstacles were certainly worthy of their mettle. Never was a city worse equipped by nature with the materials of building, and in no other place has the labor of good mechanics been so scarce and so expensive. There was little or no good building stone in immediate vicinity of the city; and the man who insisted upon a stone building was obliged to import it from afar, sometimes even from China. The consequence was that as late as 1860 there were only six stone structures in the whole city of San Francisco against forty-seven which were made of iron, six of adobe, 1,461 of brick and 18,603 of wood. Most of the new business buildings were constructed of brick, but even this material was very expensive and often far from satisfactory in composition. The brick which was laid in one building erected in 1850 cost its owner no less than $140 per thousand, and much of the brick used in the early years was really unfit for its purpose. It was burnt for the most part at the prison kiln at Point San Quentin. In this vicinity there happened to be but little fresh water, and as there was an imperative demand for new material the clay was often mixed with salt water, the consequence being that the blocks were liable to "sweat." Nevertheless brick, some-



DR. CZAPKAY'S HOUSE.
Washington, near Kearney Street,
San Francisco, Cal. Victor Hoffman, Architect.

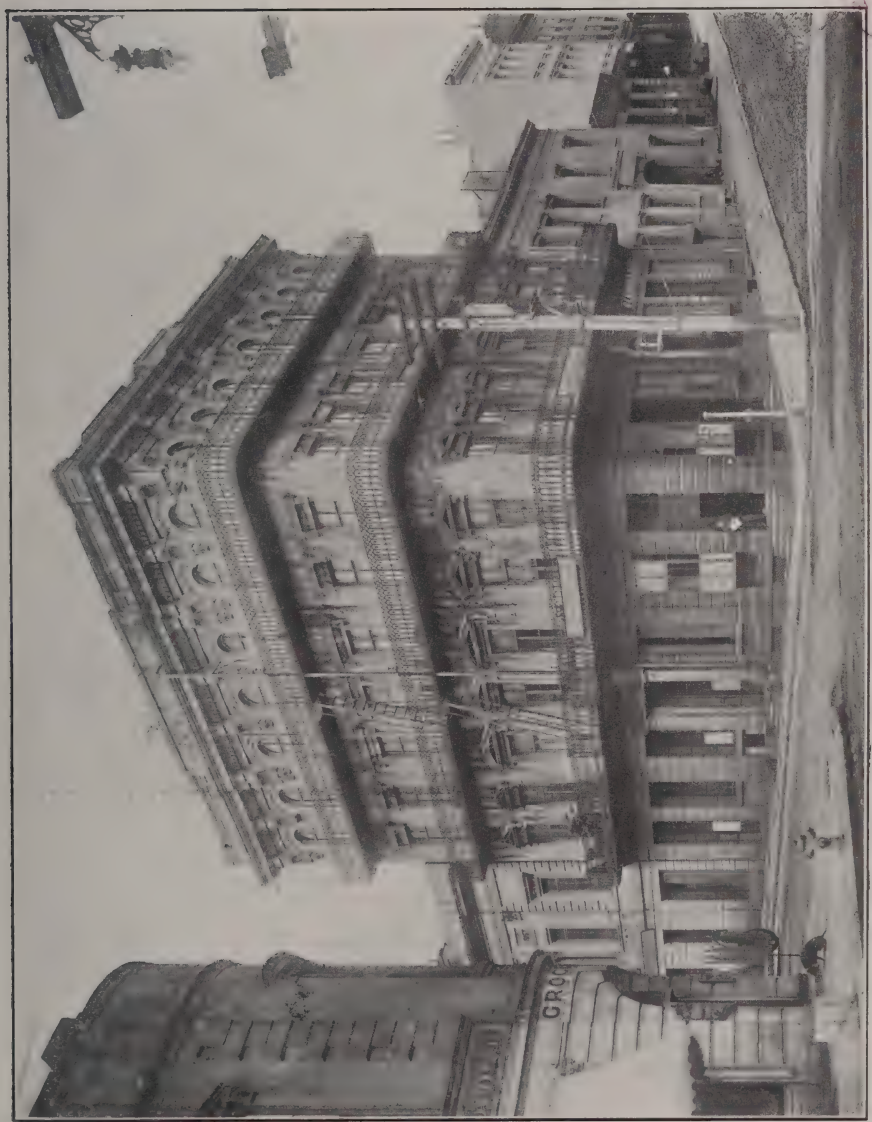


THE GLOBE HOTEL.

Chinatown, San Francisco, Cal. Victor Hoffman, Architect.

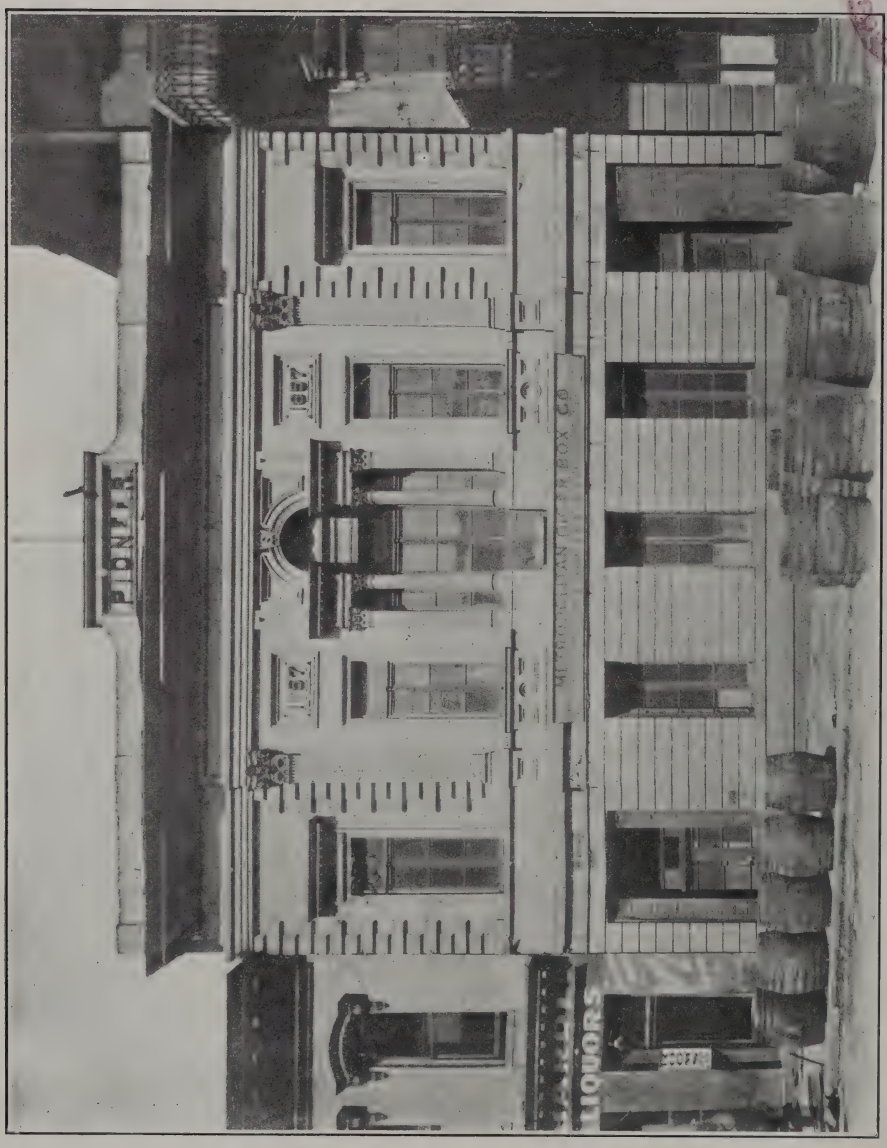
times bare and sometimes covered with mastic, remained the most available and popular material for the fireproof buildings of that date. It may be added that even a frame building was not to be erected without a heavy expense. Well dried lumber frequently cost as much as $400 per thousand feet, and it may be imagined what that meant in a large building.. The flooring most commonly used in the early fifties was yellow pine, while the siding and finishing was made of redwood, and the sashes and doors of sugar pine. Carpenters and masons sometimes cost during the early years as much as $15 to $20 a day.

The best known and most interesting of the stone buildings was the old Parrott Block, until recently standing at the northwest corner of California and



WRIGHT'S BANK BLOCK.
(Known as Wright's Folly.)
Montgomery and Jackson Streets, San Francisco, Cal.
Peter Portois, Architect.

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THE OLD HIBERNIA BANK BUILDING.
Jackson Street, between Montgomery and Kearney Streets, San Francisco, Cal.
Peter Portois, Architect.

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Montgomery streets. It was a three-story and basement building, designed with the utmost simplicity. Its only architectural feature is a flat arcade, carried by engaged columns on the ground floor, but this arcade was so well managed that it gave the building a dignity appropriate to its important location and its substantial material. It is its simplicity which more than anything else distinguishes it from many of the other buildings erected at that date at a large expense; and its architect, Mr. Stephen Williams, evidently had very different ideas from some of his contemporaries of French training. But the circumstances under which the building was planned and constructed demanded plainness of design and economy of ornamentation. In 1852, when Mr. Parrott decided to construct his new building of granite, the best market for that material appeared to be in China; and, accordingly, as soon as he had his plans drawn, Mr. Parrott sent his agent, Mr. Bernard Peyton, to Hong Kong to negotiate for the material. There the stone was cut and dressed. Under Mr. Peyton's supervision each of the three stories of the new building was laid out and put together. Then each block of granite was numbered and a diagram drawn, showing the relation which these numbers should bear one to another. Finally it was all placed on a vessel and shipped to San Francisco. In the meantime the stone foundation, the cost of which was $4,000, had been quarried on Goat Island in the Bay of San Francisco, and by the time the Chinese house arrived a substantial base was waiting to receive it. Inasmuch, however, as Chinamen had made the building, none but Chinamen could put it together, for all the blocks were marked in Chinese script; and this task of putting its parts together required an effort almost as extraordinary as the one which had been required to obtain the parts themselves. Derricks there were none, and in their absence the granite blocks had to be lifted by human hands and carried up ladders of bamboo to their pre-ordained niches. Twenty stalwart coolies, ranged along a stout bamboo pole, were required to carry each of the blocks to their places. This labor was continued four months before the building was completed, and the whole structure, with its interlining of brick, cost its owner $117,000. How much would a three-story granite building measuring 68x103 feet cost in New York today? Surely no incident could illustrate better the fine determination with which some of the pioneers faced the difficulty of erecting substantial buildings, and it may be taken to typify, also, the strange things which have happened and will happen to San Francisco, as a consequence of its Pacific relations with the Far East.

Another structure which was erected almost regardless of expense was the Naglee Building, at the southwest corner of Montgomery and Merchant streets. Four times Mr. Henry M. Naglee had watched the fire consume the building in which he transacted his business, and he decided that he would make his new building fireproof at any cost. So he began on May 11, 1850, to erect what was at the time the second brick house to be constructed in San Francisco, and what had become at the time of the recent conflagration the oldest brick building in the city. It was he who paid $140 per thousand for his brick, and as high as $20 a day to his masons, but he obtained what he wanted, for his building escaped destruction in the fires of 1851. The reader will notice that its design is decidedly French in character. It reminds one of the plaster houses erected in Paris during the reign of Louis Philippe, and it was planned evidently by an architect with Parisian training. During the half century during which it survived, it has obviously suffered both from renovation and mutilation. In 1897 the fronts of the building both on Montgomery and Merchant streets, were rejuvenated with a fresh coat of plaster, while at the same time the iron balconies on the former frontage were torn out, so as to afford more space for "Lubin's" sign. At a still earlier date the frontage of the ground floor, on Montgomery street, was obviously filled in with a comparatively solid wall, similar to that on Merchant street,



PIONEER HALL.

Jackson Street, San Francisco, Cal. Bugbee, Architect.



THE WEST END HOTEL.
Portsmouth Square, San Francisco, Cal. Peter Portois, Architect.

and when this was the case and when the building was all of one color, it must have been a very respectable piece of mid-century Parisian design. The detail of the iron balconies, the cornices and the consoles all betray a practiced hand.

The largest of the early buildings in San Francisco was the Montgomery Block. At the time of its erection, in 1853, it excited as much interest in San Francisco as did the Astor House in New York at the time of its erection; and the new block deserved the interest it aroused. It was most substantially constructed with every intention of making it a permanent fireproof edifice, and as a protection against more inflammable neighbors, its windows were closed originally with massive iron shutters—the best contemporary substitute for wire glass. Moreover the precautions taken were singularly effective, because the Montgomery block is one of the few edifices in that vicinity which escaped the ruin wrought by the recent conflagration. Coppa's restaurant, situated in one corner of the building, pulled through so well that meals were being served at its tables a few days after the fire; and the humorous decorations with which the local artists had covered the walls of the restaurant were preserved, let us hope, for the amusement of several generations of patrons. The block was planned by Mr. Gordon Cummings, and belongs as emphatically to the London of the fourth decade of this century as the Naglee Building belongs to the Paris of the same period. Here again the design betrays a practiced hand and is worth respectful attention. Mr. Cummings, like certain contemporary architects, adopted a single unit of design, and merely duplicated it along three fronts of the building a method which is intellectually economical, but productive of a somewhat stiff and mechanical effect. Nevertheless much careful study was incorpo-



THE TYPICAL BRICK HOUSE FINISHED IN PLASTER.
714 Washington Street, San Francisco, Cal.

rated in the façades. The gradually diminishing size of the windows and their neat and emphatic framing was excellently managed, and the frieze below the cornice is an extremely well-considered piece of ornamentation. The ground floor is not, perhaps, so successful. It appears weak and confused compared to the simplicity of the rest of the building; but the architect was evidently doing his best to make his base strong and interesting, while at the same time allowing sufficient window space for shop-keeping purposes. One obtains from the frontage on the side street a better idea of the appearance of this first story, as



A MODEST CORNER, BUT NOT ALTOGETHER COMMONPLACE.
Stockton and Sacramento Streets, San Francisco, Cal.

intended by the architect; but the arcade, while more regular, is weak for its purpose. In spite of any deductions we may care to make, however, there were very few American business buildings in the year 1854 as good as the Montgomery Block. It was emphatically better, for instance, than the Trinity Building in New York, which was also a long, low, four-story building erected at about the same time.

One of the very early stone buildings erected in San Francisco was the private sanitarium of Dr. L. J. Czapkay. This doctor was a quack of considerable local reputation, who obtained large fees from the early San Franciscans for what was probably very bad advice, and who combined, so it is said, the practice of his profession with an even more lucrative practice of blackmail. At any rate, he was sufficiently prosperous to erect in 1854 a stone office and sanitarium on Washington street, near Kearney. The stone has something of the appearance of marble; but it proves on closer inspection to be a local granite, a granite which has remained until this day the best building stone which can be quarried in California. One of the foremost architects of the day, Mr. Victor Hoffman, designed the building, and it does him credit. Disfigured as it is by the fire escape, and plain as it is to the verge of barrenness, it shows that the architect has nevertheless done what he could to make it interesting. The reader will notice, for instance, that the lines of the third and fourth floors are marked on the façade by a flatter course of stone. It is a simple device; but it was about as much as the architect could do to make the lines of his stone work merge into something resembling a pattern.

Another more pretentious building, designed by Victor Hoffman, was the old



AN INTERESTING BASEMENT ARCADE.
609 Pine Street, San Francisco, Cal.

Globe Hotel in Chinatown. In this instance the more popular method of brick construction with a plaster coating was adopted; and the architect was enabled thereby to apply to his frontages a much larger quantity of cheap ornamentation. Inasmuch as the building was to be used as a hotel it was evidently his intention to make it look like a gay and amusing place in which to live; and he thereby showed the influence of his foreign point of view and training, for it was customary at that time to make big American hotels respectable, dull and almost forbidding. In the pursuit of his more laudable purpose, he went, perhaps, rather too far, and the "pilasteration," with which he emphasized the division of the second and third stories above the entrance, was not a happy piece of architectural decoration and expression. If, however, the reader will imagine this excrescence removed from the building, and if he can shut his eyes to the awnings, flower boxes and other base practical eruptions, he will have left what is, after all, a very smart, careful and amusing piece of Parisian architecture. The sloping ground on which the building is situated enabled Mr. Hoffman to give some proportion and dignity to the arcade on the ground floor, and he has wisely simplified the design and decreased the ornamentation of the upper as compared to the lower stories. It is by no means an impeccable composition; but was there another hotel in the country at that time which combined so much with such good architecture?

Perhaps, however, the most famous of the contemporary San Franciscan architects was one Peter Portois. Portois was a Belgian by birth, but he was a



ONE OF THE PIONEERS.
736 Montgomery Street, San Francisco, Cal.

Frenchman by training. His architectural education was completed at the Beaux-Arts in Paris, and inasmuch as he arrived in San Francisco in 1849 and immediately began there the practice of his profession, he is entitled to the distinction of being the first American architect from the Beaux-Arts. It would only be fair for the modern San Franciscan architects, who are renewing the same tradition, to raise some sort of a memorial to his memory, for he died in obscurity and poverty, and he was a designer of no mean ability. Neither was he entirely unconscious of his own merit. He liked to declare that Belgium was *par excellence* the country of architects, and then, after a pause of a few seconds, to add with sententious conviction: "I was really the leading architect of Belgium."

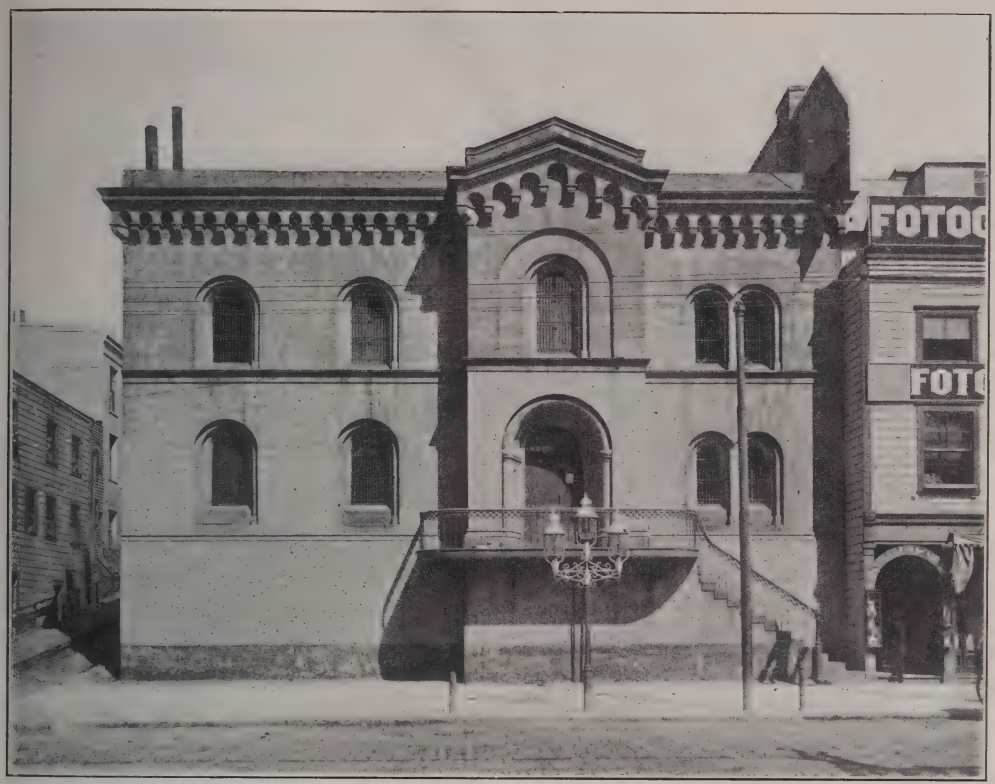
He was certainly the leading architect of San Francisco, and three of the buildings illustrated herewith are identified as the product of his pencil. The most important of his works, which used to stand at the northwest corner of Jackson and Montgomery streets, was known as "Wright's Folly." Stephen Wright was in the early fifties one of the leading bankers of San Francisco, and some of his friends possessed sufficient faith in the permanence of his bank to deposit with him a sum amounting to $150,000. Thereupon Mr. Wright, like so many New York bankers of to-day, decided to erect a banking house which should symbolize his financial opulence and stability. And a large part of the $150,000 went into what was for that day a magnificent building—a building which in 1855, when Mr. Wright went down in a financial panic, must have been a source of some pride and interest to his creditors. And in truth, it is a good building to look at. Mr. Portois, who designed it, served his client well. It is an extremely competent bit of Parisian architecture of the period of the third Napoleon



WM. F. COLEMAN'S STORE—1851.
Northwest Corner California and Front Streets, San Francisco, Cal.

—simple, as far as the manner of its kind permitted, and compared to such a building as the Globe Hotel, even business-like. Mr. Portois did not attempt to emphasize his corners and his vertical lines. The façades are dominated by the wrought iron balconies of excellent design, which divide the stories one from another, and the treatment of each story is almost uniform and is nicely adapted to its place in the façade. The only vertical divisions which receive any emphasis are those made by the two entrances. The more important entrance, on Jackson street, is distinguished by the enclosure of three windows of each of the upper floors in a pilaster strip, terminating at the line of the cornice in two consoles instead of one. Moreover the framing of the windows included within the projection is more emphatic and is different from that of the other windows. A similar distinction is bestowed upon one line of windows of the frontage on Montgomery street. This whole idea is ingeniously and skillfully carried out, and if it is not wholly effective the responsibility therefore must be traced to the architect's failure to emphasize correspondingly the entrances on the ground floor. Nevertheless it is a design which really repays careful analysis and study, much more so than many contemporary products of the Beaux-Arts methods and tradition. The scale of all the projections, for instance, is admirable; and the architect deserves credit for adapting the whole of his design to the exterior fire escape, which apparently was necessitated in a building of that period which mounted as high as four stories.

The building immediately adjoining Wright's Banking House, on Jackson street, was also designed by Peter Portois. It was originally occupied by the Society of the Hibernians, and was the



THE COUNTY JAIL.
Broadway, near Montgomery Avenue, San Francisco, Cal.

first home of the Hibernia Bank. Later the Society of the Pioneers used it, until their new building, on Montgomery street, was completed. This also is an extremely interesting façade, considering the date of its erection, but the architect would have done better either to have simplified the design of his second story or else to have grouped the entrances in the centre of the façade and carried the ornate scheme of the middle division of that story through to the street. Mr. Portois' manifest intention of making his second story as festive as the assembly hall of a club should be, is not consistent with the business-like severity of his ground floor. The club house which the Society of Pioneers subsequently erected from plans by Mr. Bugbee is a more commonplace building, which reminds one of the rest of architectural hybrids which were being erected about 1855 on Fifth avenue in New York.

Peter Portois, as well as Victor Hoffman, tried his hand at a hotel, which is still standing on the west side of Portsmouth Square. He has not attempted to make this West End hotel as festive as the Globe, and the design like that of Wright's banking house shows a tendency to be a little over-ingenious in the composition of his façade. He has taken great pains to introduce refinements which probably were more important on paper than they subsequently became in solid brick and plaster. The detail on the front of this building is most elaborate, while at the same time being most carefully applied and most reticent in effect, yet it hardly reflects the care which the architect lavished upon it. Notice, for instance, the successive projections on the face of the building, the most prominent of which encloses the three windows over the entrances. Notice the panels in the wall which mark the line of the central windows, the more emphatic framing of the windows on the two outer tiers, and the deeper recesses

of the windows on the sides and in the centre of the second story. It is all studied with most conscious exactitude, and with great technical skill; but somehow the architect seems conscious that his arrangements will give him more pleasure on paper than they ever will to the indifferent and busy crowd of men who will see it from the square. And if Peter Portois did have any secret joys of this kind he assuredly deserved them, just as he assuredly deserved livelier and more intelligent appreciation while he lived, and a little reputation after his death among the men of his own profession.

A number of other photographs are also reproduced herewith which will afford a fair idea of some of the smaller and less costly business buildings which were erected in San Francisco between 1850 and 1860. These houses are generally simple and straightforward pieces of design, and we are very much mistaken, in case they are not on the whole better looking structures than were being erected at that time for business purposes anywhere else in this country. The spacing of the windows and the scale of the detail is nearly always good, and they possess both propriety of appearance and substantiality of construction. There are so many of them that it almost looks as if for a while a local tradition had been established to which even the ordinary builder conformed; but if so it did not last very long. The business building with the iron front soon succeeded; and it was as hideous in San Francisco as it was in our other cities. The early tradition died and the generations which followed built houses which were perhaps even uglier in San Francisco than they were in the rest of the country. Nevertheless the little architectural episode which has been faintly outlined in this article was thoroughly typical of San Francisco. It could not in 1850 have happened in any other city in the United States; and the spirit and methods which gave it form curiously and amusingly foreshadow much subsequent American architectural history.

Agnes Foster Buchanan.

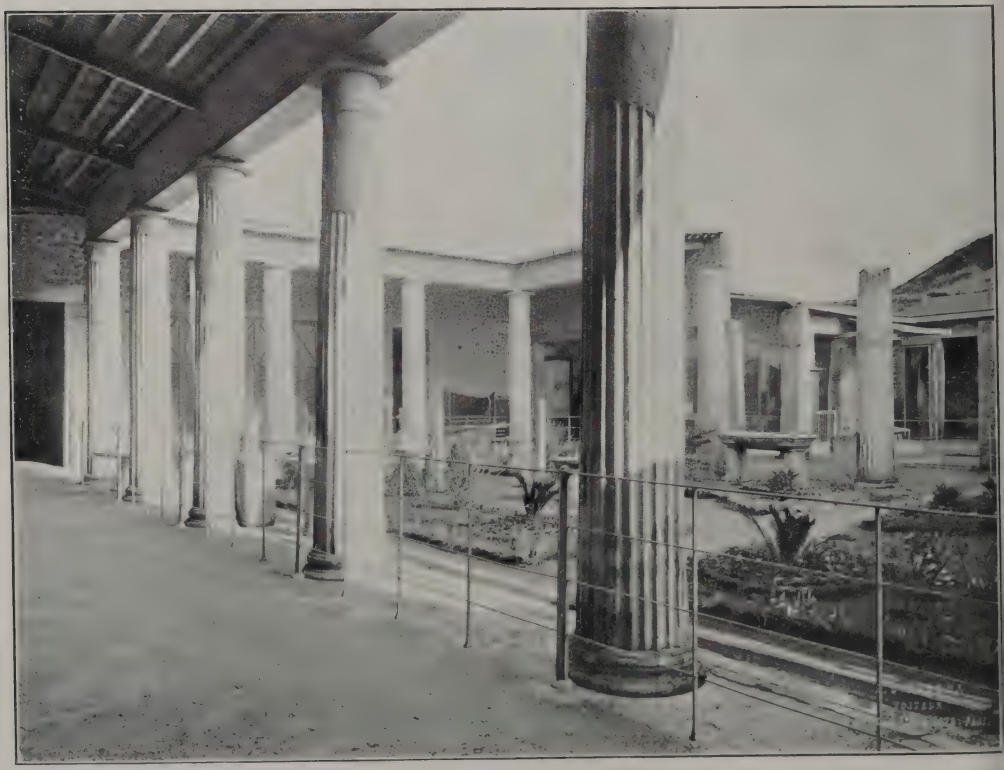


FIG. 19. ATRIUM OF THE HOUSE OF THE VETTII—POMPEII.

Roman Art

PART II.

BEFORE proceeding to speak of Roman domestic architecture, which cannot be passed over in treating, however briefly, of Roman art, we desire to show still more strikingly the practical character of the Roman genius, in order that that trait be deeply impressed upon the minds of our readers. With this object we publish (Fig. 18) an outside view of the Coliseum, a photograph of a reconstitution of that edifice, made by an architect, M. Guadet, winner of the *Grand Prix* conferred by the Ecole des Beaux-Arts. They show clearly its construction and arrangement.

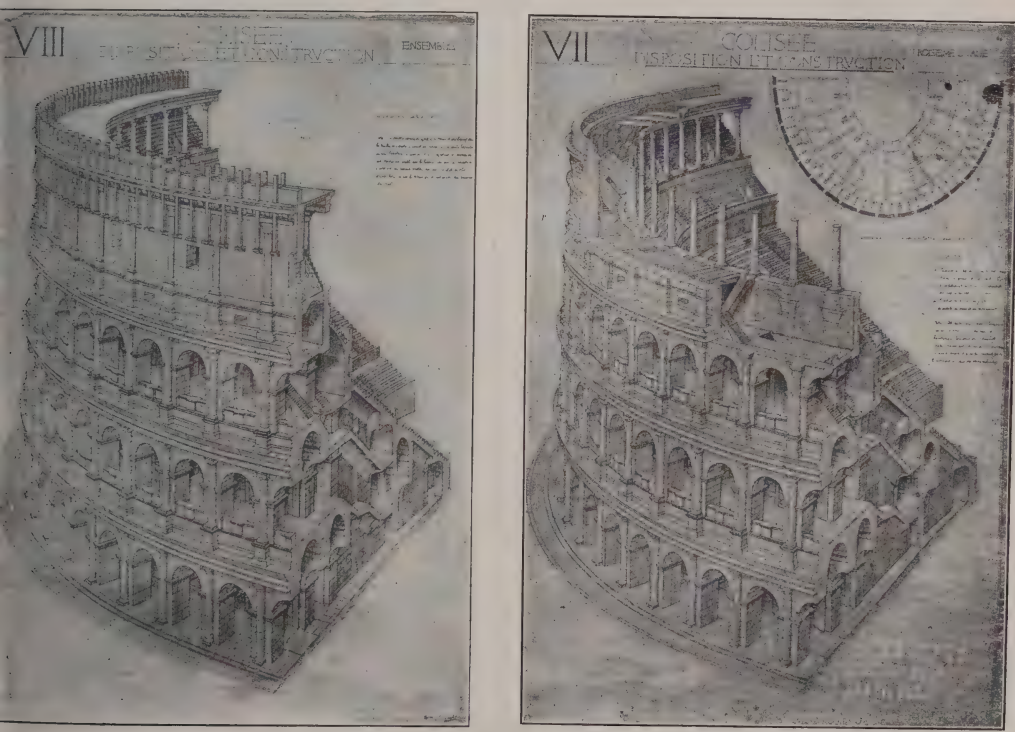


FIG. 18. RESTORED SECTIONS OF THE COLISEUM—ROME.
(By Gaudet, and now preserved in the Ecole des Beaux Arts, Paris.)

It will be noticed that we refer constantly to the admirable work of French architects belonging to the School at Rome, which works are preserved in the library of the Paris Ecole des Beaux-Arts. We have already pointed out, in connection with this edifice, the alliance —which is very characteristic of Roman architecture—of the arcade on imposts and the column. We mention, *en passant,* the superposition of the three orders, a thing which would have astonished the architects of the Parthenon, and which is one more example of the use made by the Romans of the Grecian orders, with which they played without understanding them. But they did at least superpose them with a certain amount of sense, putting the Doric, which is the most substantial, on the ground, the Ionic next, and the Corinthian to crown all. One sees imme-

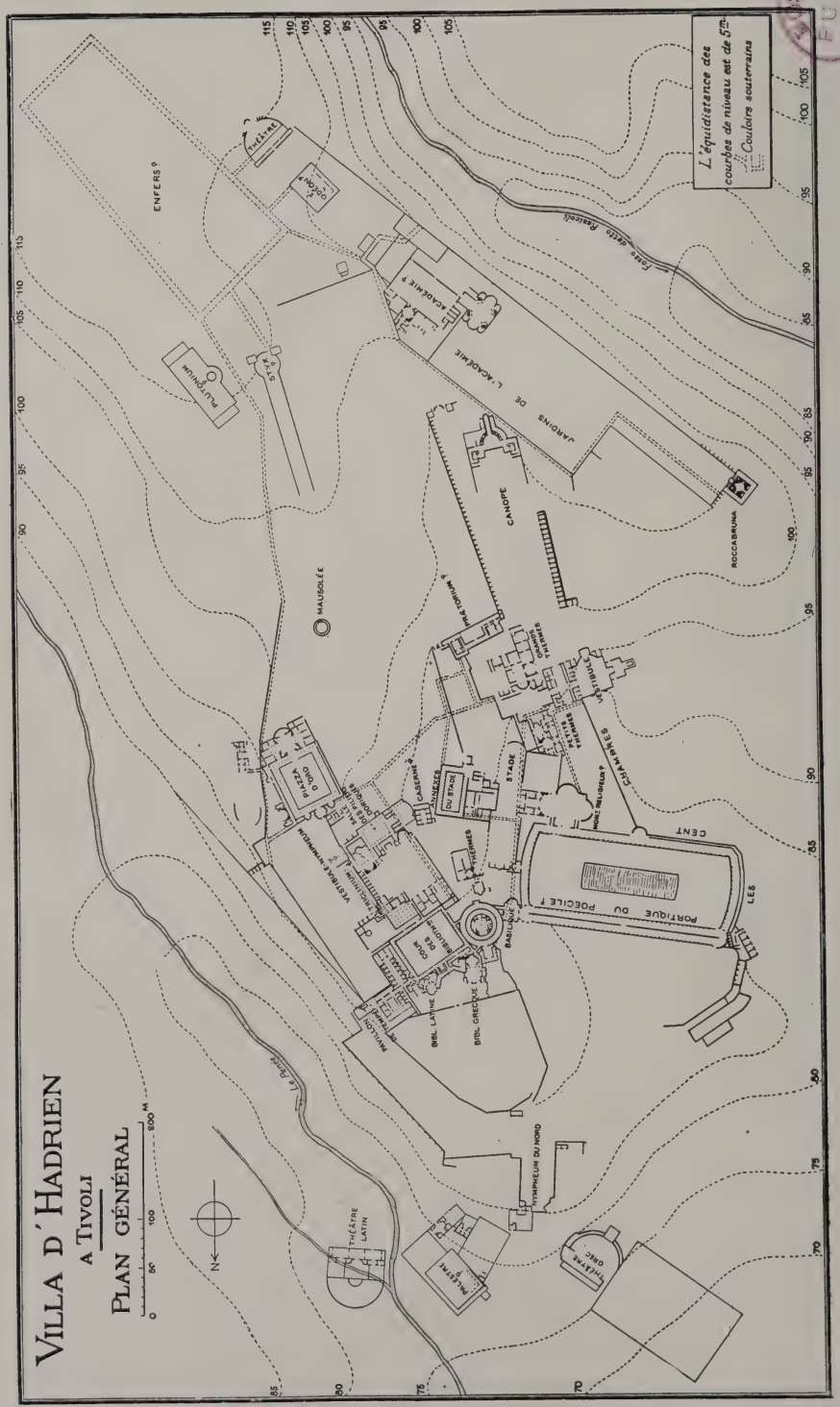


FIG. 20. HADRIAN'S VILLA AT TIVOLI, ROME.
General Plan by Gusman.

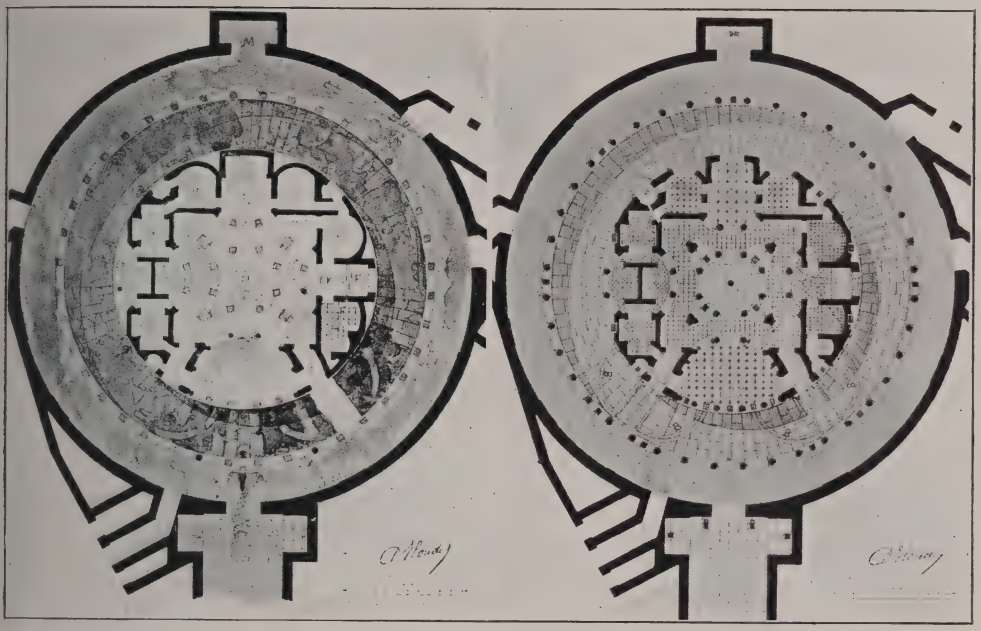


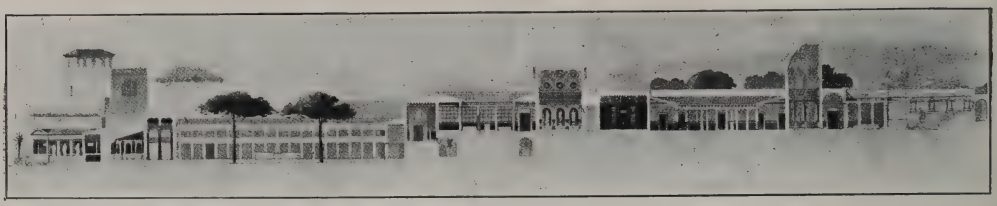
FIG. 21. PLANS OF THE PORTICO OR BASILICA, HADRIAN'S VILLA AT TIVOLI—ROME.
(Restored by Blondel.)

diately, however, what an imposing effect the Romans managed to obtain from those arcades, those columns, and that entablature, running uniformly around the edifice.

But it is of the practical arrangement of the Coliseum that we wish to speak, and to do this we examine M. Guadet's reconstitution. It was a matter of constructing an immense building, to hold some eighty thousand spectators. What was to be done to enable this vast number of persons to enter it freely, without crush, and come out of it again, around its entire circumference, without blocking this or that row of seats, or this or that staircase? The architect performed his task splendidly, and we, who scarcely know how to design a theatre in a way enabling fifteen hundred spectators to enter and leave without difficulty, have sad need of some lessons from him.

Around the entire outer circumference, under the arches, the crowd took their stand until the staircase barriers were removed. When these barriers were withdrawn the people went up. On each floor, as our illustration shows, the staircases were each divided into two narrower ones, and in this way the crowd spread and got split up as it ascended. Each group of places had its staircase, and the spectators could descend from the upper tiers of seats as easily and with as little overcrowding as from the lower. As VII shows, there were gangways between the groups of benches, and their profile was sufficiently high to prevent the people moving about from obstructing the view of the seated spectators. The slope of the tiers was steep, so that the people in each row had a clear view of the arena. There was also, on each floor, a series of covered galleries, on which the staircases gave, and these galleries were sufficiently spacious for all the spectators to leave their places and take shelter there in case of a storm or heavy rain.

It would be impossible to conceive anything better, either as regards the general scheme or the minute details, than those Roman arenas of which the Coliseum remains the prototype, but which were also constructed in most provincial towns. Fine specimens exist at



FIGS. 22 AND 24. LONGITUDINAL SECTION, HADRIAN'S VILLA, TIVOLI, ROME.
(Restored by Esquié.)

Verona, Arles and Nimes, to mention only the principal ones.

The arena of the Coliseum was hollowed out, and the underground places from which the scenery was worked can still be seen. Besides, the immense arena could be inundated for sea fights —called *Naumachiae.*

* * * *

We think the reader is now beginning to have a pretty clear idea of what really constitutes the greatness of Roman architecture, about which, as will presently be seen, many very false notions have been formed during past centuries and even in our own times.

But it would be a great mistake to think that the Romans were only capable of big architectural enterprises—works for the benefit of the nation at large. The qualities which we have just pointed out were also displayed in domestic architecture, and this in the most delightful manner. We shall find the Roman mind, applied to this branch, freer and more supple than might be expected. Indeed, an interesting and useful chapter could be written on the domestic architecture of the Romans; but here we can give only an outline or summary of it.

Roman ideas as to home life are well known. The father was the all-powerful head of the family. Two different individuals are to be recognized in him—the family head and the citizen. The former had his daily life, his duties and habits, which were the concern of no one; the latter, on the other hand, had an outside life, friends and acquaintances, unconnected with his family. There was no such intermingling of the two lives as we see nowadays, when business and politics are discussed at table, and the drawing-room of a clever woman is an important meeting-place. With the Roman the two things were entirely separate, and we find the same separation in the Roman dwelling. The house was arranged in the following manner. There was a door opening on the street, but no windows looked thereon. As in the East, all life went on inside. There was perhaps a small shop on either side of the door, but they did not communicate with the house.

A vestibule led from the entrance to an *atrium* or court, square or oblong in shape, which was surrounded by a portico with (in most cases) colonnades. From each side of this portico one passed into the rooms, which were open to everybody. On the side farthest from the door was the *tablinum,* a large apartment in which the master of the house was to be found and where he received his clients. In the middle of the *atrium* there was generally a fountain surrounded by flowers and shrubs. The *tablinum* was adorned with ancestors' portraits and works of art copied from Greek models.

The *tablinum* was separated by a movable partition from the second portion of the house, which was devoted to the exclusive use of the family, no stranger being admitted there. Its arrangement was similar to that of the preceding part of the house. There was an *atrium* surrounded by a portico, on to which gave the various rooms of the dwelling. The largest room was at the back. Usually, the slaves were lodged in the garrets. The excavations made at Pompeii have brought to light Roman houses with their decoration and furniture in an almost intact state. Fig. 19 shows the *atrium* of the house of the Vettii family,

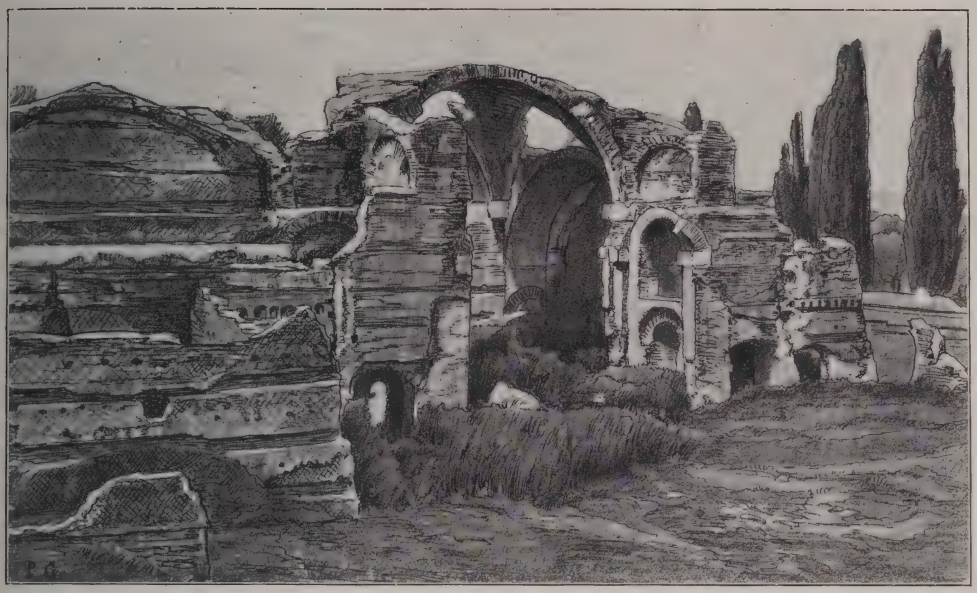


FIG. 23. THE THERMAE AT HADRIAN'S VILLA, TIVOLI, ROME.
(From a Drawing at Gusman.)

one of the most complete discovered there. The smallness of the sleeping rooms astonishes one; but as the Romans spent sixteen hours of the twenty-four in the open air and used the *cubicula* simply to sleep in, the matter of ventilation was less important for them than it is for us in our bedchambers, which are living rooms. Besides, it is unlikely that the doors opening on the peristyle were ever closed. In general, a curtain was the only separation.

Under the peristyle, which was decorated with frescoes and supported by columns ornamented in stucco, the Roman wiled away the peaceful hours. In the center, under the dark blue canopy of the sky, was the garden, containing a few flowers or shrubs surrounding Hermes sculptured in a hard stone, and a fountain, with marble swans, which was upheld by small genii. From the beaks of the swans there spouted jets of water which fell into a porphyry basin. There was also a table, resting upon massive chimeras. On the wall behind him there were cupids gathering grapes from a vine, the branches of which were twined in the most free and charming manner. Paris was depicted encircling Helen, and Venus enticing Mars to her beautiful arms. In the tesselated pavement there were figures of fishes with glittering scales.

It was an installation which suited to perfection the voluptuous climate of Southern Italy. The climate remains unchanged, but the modern house has not managed to retain the living rooms all on the ground floor, and the inner garden, which are the features that made the charm of the antique dwelling.

All town houses were built on this plan or very near to it. Occasionally the first *atrium* was covered and thus formed a large hall greatly resembling a basilica.

* * * *

But it was in the construction of their villas that the Romans displayed their superiority. In this case there was no lack of ground, and they were able to do as they pleased in satisfaction of their love of comfort and luxury. They succeeded in the most brilliant and most ingenious manner, and the Roman villa was a creation to be admired.

The Roman was not a slave to any rule of symmetry. He liked to have symmetry where it was a good thing—in the

Coliseum, for instance—but he knew how to disregard it whenever its observance would have bothered him. He extended his buildings and arranged his rooms according to the requirements they had to fulfil, with the result that the Roman country house was very complete and convenient. It always comprised, in addition to the living rooms, a library, a portico to stroll in, and baths, which latter were planned in miniature on the immense *Thermae* which we have described, and included hot and cold swimming baths, a sweating room and a gymnasium. Often a basilica was added to the villa. Often, too, there was a double set of living rooms—one set, facing exactly south, for winter use, and the other, looking to the north, for summer occupation. We know of no more ingenious arrangement than this, nor one more worthy of being revived in these modern days. Nothing could be more excellent or more comfortable than this double set of rooms in a country house. If the season was rainy and dull, one could install oneself on the south side, so as to enjoy what little sunshine there was, and avoid the cold northerly winds. If the season was hot, one could live in the cool rooms facing the north. What are our multi-millionaires thinking of, who content themselves with country houses the rooms of which are arranged *ne varietur?*. Shall we not some day see a revival in the United States of the great and luxurious tradition of the Roman villa?

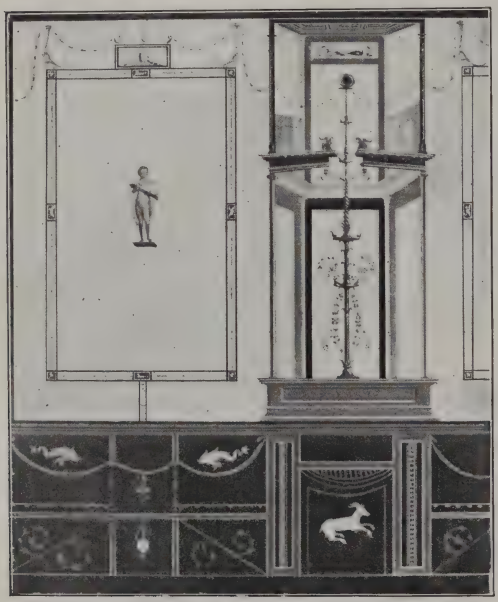


Fig. 25. Painted Wall Decoration, from Fragments of the House of Castor and Pollux. (Restored by Denuelle.)

It is in this hope that we publish here the plans of the finest and most complete of all the villas that imperial Rome saw—Hadrian's Villa, at Tivoli. We owe them to the kindness of M. Gusman, who has produced a book full of interesting information on this subject. Let us fancy ourselves living with that great emperor in his beautiful villa, built on the Tivoli slopes, which were doubtless covered then, as now, with fine oaks and olive-trees.

In this vast villa the Emperor Hadrian collected replicas of works of art that had won his admiration in the course of his travels, and he even tried to imitate certain celebrated landscapes which had taken his fancy. The plan (Fig. 20) enables us to understand the general arrangement of the villa, which stands on the hillside. Everything contributed to make Hadrian's Villa one of the most beautiful spots in the world. In front of it there was the Roman Campagna—Rome with her thousand monuments. Behind, there were the Sabine mountains.

The principal building presented its four corners to the four cardinal points, according to the favorite Roman practice. The side facing the northwest contained the libraries, of which there were two in this building alone—one for Latin manuscripts and one for Greek. On the north corner there was a pavilion, called the Pavilion of Tempe, whence could be had a delicious view of the valley of that name, with the river Peneus very appropriately running through it.

At the southwest corner stood a circular portico or basilica (there is some doubt as to this), of which we give the detailed plan according to the reconstitution made by M. Blondel (Fig. 21). Behind the court of the libraries were the dwellings, of which we also reproduce a

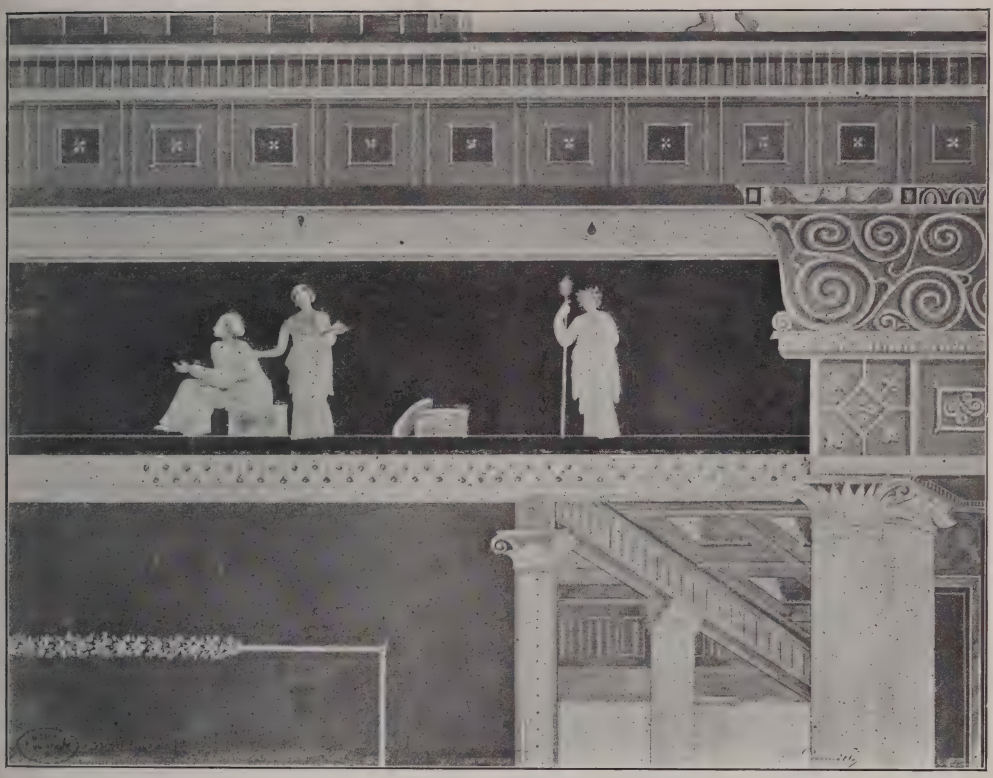


FIG. 23. THE THERMAE AT HADRIAN'S VILLA, TIVOLI, ROME, IN THE FRIEZE.
(Restored by Denuelle.)

detailed plan, based on the work of M. Esquié (Fig. 22). By the ruins, which, unfortunately, are very much dilapidated, we see that, next, there was a hall with Doric pillars. On the eastern corner was the Piazza d'Oro.

On the western corner there commenced a long portico in imitation of that of the Poecile, and which deserves some notice. It was about two hundred and fifty yards long, and the manner of its construction is most interesting. A plain wall ran almost exactly from west to east, so that one of its sides faced full north and the other full south. The portico was covered in, columns supporting the roof on the sides and the wall upholding it in the middle. Thus one of the promenades was on the north side and received the cool winds, and that was the summer promenade, whilst the other caught all the sun and was fully protected from the cold winds, and that was the winter promenade. A bay in the middle of the wall served as a passage from one side of the portico to the other.

The above were only a few of the buildings composing the entire villa. Uncertainty exists as to the genuineness of many of the ruins lying within the area of the villa, but there are numerous points about which there can be no doubt. For instance, close to the principal building we find the *Thermae*. They were arranged with every luxury and refinement that could be thought of by people who had seen what the *Thermae* in Rome were like. Near the *Thermae* was the *Stadium*, for athletic games. Underground passages led from the *Thermae* to the dwellings.

We reproduce a drawing by M. Gusman which shows the present state of the large *Thermae* and the striking character of those fine apartments, amidst which melancholy cypresses are now growing

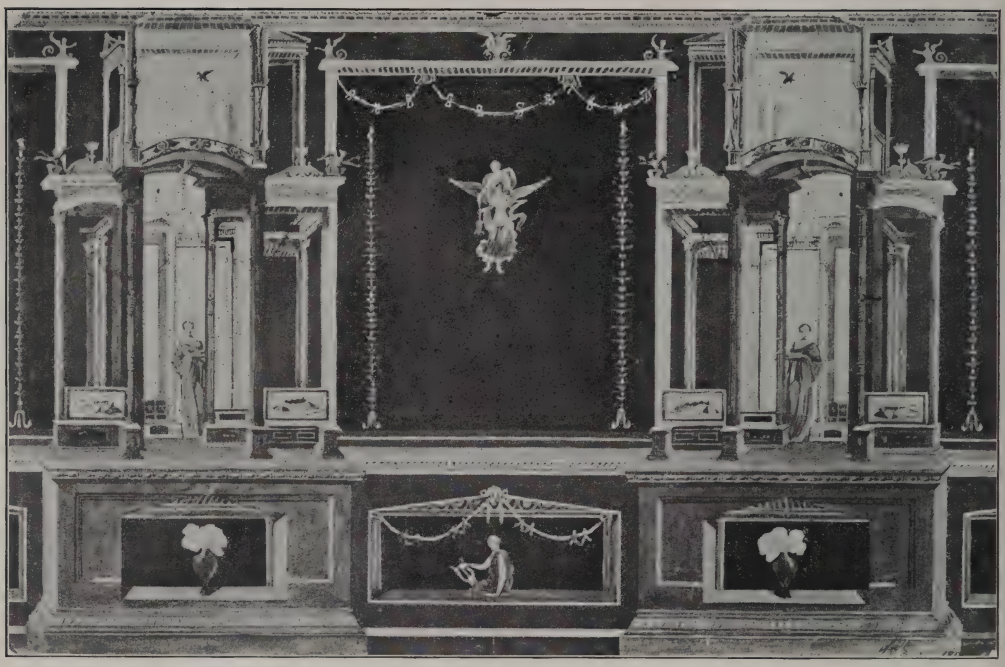


FIG. 27. PAINTED WALL DECORATION, FROM THE PANTHEON —POMPEII.
(Restored by Denuelle, and now in the Naples Museum.)

(Fig. 23). It is believed that a copy of the serapeum at Canopus led to the gardens and the Academy. Behind, against the hill, was a theatre. That, however, was not the only theatre contained within the precincts of Hadrian's Villa. On the north, near the main building, there were two theatres, one Greek and the other Latin.

Such were the general lines of the imperial villa. It now remains to restore, with the aid of the information that has come down to us, the rich decoration that adorned it, and replace on their pedestals the admirable statues brought from Greece by Adrian.

First we have M. Esquié's longitudinal section of the principal edifices in the northeastern part (Fig. 22). It conveys an idea of the varied aspect of the rooms, some of which were high and vaulted with domes, whilst others were open to the sky. The porticos, libraries, dwellings, *atriums* (covered and open), succeeded each other and formed the most picturesque suite of buildings imaginable.

It is to be observed that all those buildings had but one story. We shall touch upon this feature farther on.

Now let us put into those buildings the painted decorations, which the Roman ruins have furnished in large number. Here, for example, is an entire decoration that has been reconstituted by a pupil of the French School in Rome, M. Denuelle (Fig. 25). The fragments were picked up in a house at Pompeii, that of Castor and Pollux. They show the Roman architect's idea of decorating a wall, with a base and large panels. The base is naturally of a dark shade. Animals are painted on it, not with a slavish aim after realism, but in a decorative way, which is much more sensible. Slender festoons run in arabesques over the plain part of the panels. Nothing could be finer or in more pleasing taste than those free arabesques and those little subjects, which form a framing. Sometimes the frieze was ornamented with scenes of a comedy (Fig. 26). A painting from the Pantheon at Pompeii (Fig. 27), which is preserved in the Naples Museum, and which was also reconstituted by M. Denuelle, permits us to



FIG. 28. ROMAN PAINTED STUCCO DECORATION.
(Tomb of the Anicii—Rome.)

see how fond the Romans of that day were of still life deceptions and it is not their most praiseworthy feature. Unfortunately, the Italians inherited this taste. Italy, decadent Italy, is the home of still life deceptions, and they are often of the coarsest and most abominable description. The author of the paintings preserved in the Pantheon deserves credit for having at least executed his cleverly and gracefully, and with a remarkable lightness of touch.

Two photographs of the interior of a tomb, that of the Anicii, on the Via Latina, near Rome, show us another decorative method dear to the Romans (Figs. 28 and 29). It is decoration in painted stucco. One sees with what virtuosity the Romans employed this process. Subjects and ornaments, personages and surroundings, are treated with equal skill, and the result is one of surpassing richness.

When one strolls through Pompeii or the museums of Rome and Naples, one is astonished at the quality of these decorative paintings, the number of which is considerable. It seems almost incredible that so many charming works could have been brought to light, at random, in the dwellings of a provincial city, the inhabitants of which were simply middle-class people. And these works were not purchased at high prices, like many of those found in an emperor's abode, but were executed on the spot by local painters, and paid for, no doubt, at a moderate rate. Moreover, these paintings are decorative, handsome, and in excellent taste. They are all different, testifying to an inventiveness of endless fertility. Suppose that by some cataclysm the town of Springfield, Massachusetts, or the town of Havre, France, were to be buried beneath a mass of lava and ashes, and that fifteen hundred years hence the wall decorations of its middle-class houses were to be exhumed in an undam-



FIG. 29. PAINTED STUCCO DECORATION.
(Detail of the Dome in the Tomb of the Anicii—Rome.

aged state. We think our distant descendants, on seeing the moulded ornaments, the paste-covered ceilings, the paintings decorating (!) them, and the hangings of our bedrooms, would not feel strongly inclined to build a museum to preserve those specimens of our decorative art for the admiration of posterity.

In Hadrian's Villa the paintings were doubtless of the first quality. Besides, the emperor had collected Greek and Egyptian works of art, and had had copies made of some of those fine statues in which Rome was so rich. Fig. 30 shows one of these, a Satyr and Child, which is in the Louvre Museum, and which has the merit, for us, of having been found in the ruins of Hadrian's Villa. We also know that during Hadrian's reign there existed a great taste for very old works of art. It is curious to note this fashion for things archaic with people who had attained the highest possible degree of refinement. Antique works were imitated, statues were made stiff and compact, and Egyptian art was held in much favor. We give an Egypto-Greek statue dating from Hadrian's time (Fig. 31). It was dis-

covered in his Villa, and now stands in the Vatican Museum.

Lastly, we reproduce "A Child and Goose" (Fig. 32), which is also preserved in the Vatican. This celebrated example of Roman art used, no doubt, like the other, to embellish the gardens or porticos of some splendid Villa.

Such was Hadrian's Villa, at Tivoli. When one studies it, both as a whole and in detail, when one raises those crumbled walls, replaces the superb mosaics with which those halls were paved, decorates the walls anew with lightly drawn paintings, and restores to their pedestals the numerous Greek statues; when one wanders in those gardens amid the many edifices standing there and containing everything calculated to delight a man who has reached the highest attainable degree of refinement, both physically and intellectually, and is leading a life brimful of enjoyments for mind and senses—where, in short, he can live in a state of equilibrium only attained by the ancients; when, we say, one sees all that, in imagination, in its life and not in its dead state, one asks whether in all man's history there ever was any other moment when human beings had attained such a level of expansion. What is Versailles, with its one solitary, monotonous palace and its park, compared with Adrian's Villa? And how vastly richer a life, in the most complete sense of the word, under the Roman emperor than under the king of France.

The reader now sees what interest there is for us in this short promenade through the domestic architecture of the Romans. It has enabled us to resuscitate, amid masses of ruins, the men of a bygone age. It only remains for us to indicate briefly the advantage we of the present day may and should obtain from a study of Roman architecture.

* * * *

Historically, there can be no doubt that it is the Romans who have taught us what we know about antiquity. For us, they were for a long while its embodiment. What is really curious and noteworthy is that, although we have taken many things from them, we have left



FIG. 30. SATYR AND CHILD.
Found in the Ruins of Hadrian's Villa and now Preserved in the Louvre.

that which might have been most useful to us.

We have taken, as said above, their detestable theory of independent decoration, the reign of which is far from coming to an end. However, we will not pursue this point farther. We have taken from them their taste for the monumental, the effect-producing. We have taken from



Fig. 31. Egypto-Greek Statue, made in Hadrian's Time.
(Now in the Vatican Museum.)

them, on the strength of certain edifices, their taste for big, symmetrical arrangements, which, however, is only half Roman. As we have seen, not only were their villas asymmetrical to the last degree, but the Romans, for a long time, ignored symmetry in their urban public places. In the old Forum, the temples, basilica and monuments were located in the most fanciful manner. The foreigner visiting the Roman Forum is much astonished by the seeming confusion in which all those noble edifices were placed. And the want of order was by no means due to chance; it was designed with art, to produce striking effects. But anyhow, that belonged to a period. Under the emperors the taste for symmetry became dominant. There was a principal square with an equestrian statue of the emperor in the middle. At the bottom there was a basilica where justice was administered. Behind the basilica there was a smaller open space, bordered by two libraries and Trajan's Temple, with the Trajan Column standing in the middle.

These were the great symmetrical arrangements which, for the men of the seventeenth century, constituted all Roman architecture. It would be quite useless to complain. Symmetry has become a law of monumental architecture the world over, and there is no sign of a genius untrammeled enough to defy it. Moreover, it must be conceded that admirable effects are obtained from architectural symmetry.

In this respect we have nothing more to learn from the Romans, for we are now their equals. But we could have taken from them their practicalness. That is a thing which would have been valuable to the seventeenth-century people, and even more so to ourselves. Yet that, the most remarkable feature in Roman architecture, as is revealed by the plans and sections of the *Thermae,* the Coliseum and the Villas, was a dead letter to our forefathers of the neo-classic period. They put all Roman art under one word: symmetry. Had they then not studied, or even seen, the marvelous edifices which we have examined in this article? They built Versailles when, at Tivoli, they had the model of a perfect imperial country residence! The one is the very negation of the other. The Villa is everything that can be imagined in the way of practical, intelligent arrangements for securing convenience, comfort and enjoyment; Versailles is the acme of inconvenience and bad arrangement—in short, it is uninhabitable.

Where do we find the practical spirit

of the Romans imitated in private edifices? In mediaeval architecture, in which there are separate buildings for the different services, and there we meet with the same variety of aspect that marked Roman architecture, and the same practical arrangement as is seen in the Roman villas. The necessity of fortifying the big dwellings of the Middle Ages caused them to be placed as close together as possible, and carried up to several stories; but the spirit is the same in both architectures.

The same arrangement is also found in English rural architecture. There is the same plan of grouping the rooms according to their uses, regardless of that external symmetricalness which French neo-classic architects dared not ignore. The result is a dwelling practical and comfortable within, and of a picturesque appearance outside.

We have seen in the Architectural Record plans of handsome American country houses erected in recent years which have nothing of what we call classic about them, which do not claim to be reconstitutions, nor imitations of the antique, and yet of which it can be said without paradox that they are stamped by all that is best in the Roman genius, evidencing, as they do, a marvelous understanding of what is comfortable and practical, and an ingenious grouping of the various living rooms and servants' quarters, not according to any absurd law of symmetry, but according to the needs and exigencies of the life led nowadays by a rich man and his family.

The writer has often asked himself why, in France, architects, when designing country houses, cling to the plan of having two or three stories, an arrangement which is quite natural in cities, owing to the high value of the ground. In the country, where land is cheap, why not return to the pleasing and commodious arrangement of the Roman villa, which never consisted of more than the ground floor.

We conclude by asking that, in future, Roman architecture be studied with a view to acquiring the genius of practicalness it possesses, and no longer, as has been done hitherto, for its decoration.

Jean Schopfer.



FIG. 32. CHILD AND GOOSE—ROMAN ART.
(Now in the Vatican Museum.)



THE RESIDENCE OF S. G. BIGELOW.

San Francisco, Cal. Edgar A. Mathews, Architect.

BOSTON PUBLIC



THE HOUSE AND STABLE OF WM. CHAPPELL.

Seattle, Wash. (Overlooking Puget Sound.) Edgar A. Mathews, Architect.

An Architect of Residences in San Francisco

The buildings designed by Mr. Edgar A. Mathews, which are reproduced herewith, consist, for the most part, of dwellings which have been erected on the streets in the best residential parts of San Francisco, and their character, in view of their location, will impress many observers as peculiar. With one or two exceptions, they have all of them been adapted with more or less freedom from the Elizabethan type of dwelling. This type has been sufficiently popular among suburban residents in the vicinity of all the larger cities in the country, but it has rarely been used for house-fronts on the streets of a large city, and the reasons why Mr. Mathews, although hitherto an architect for the most part of urban dwellings, has persisted in designing so many Elizabethan houses, cannot be entirely understood without some preliminary explanation of the peculiar conditions which an architect of dwellings was obliged to meet in San Francisco. Of course, at bottom Mr. Mathews has designed picturesque houses, because he liked that sort of thing, but inasmuch as in any other American city of similar size, he could hardly have given such free expression to this preference, it will be helpful to consider in the beginning what the local conditions were, which encouraged him in his choice.

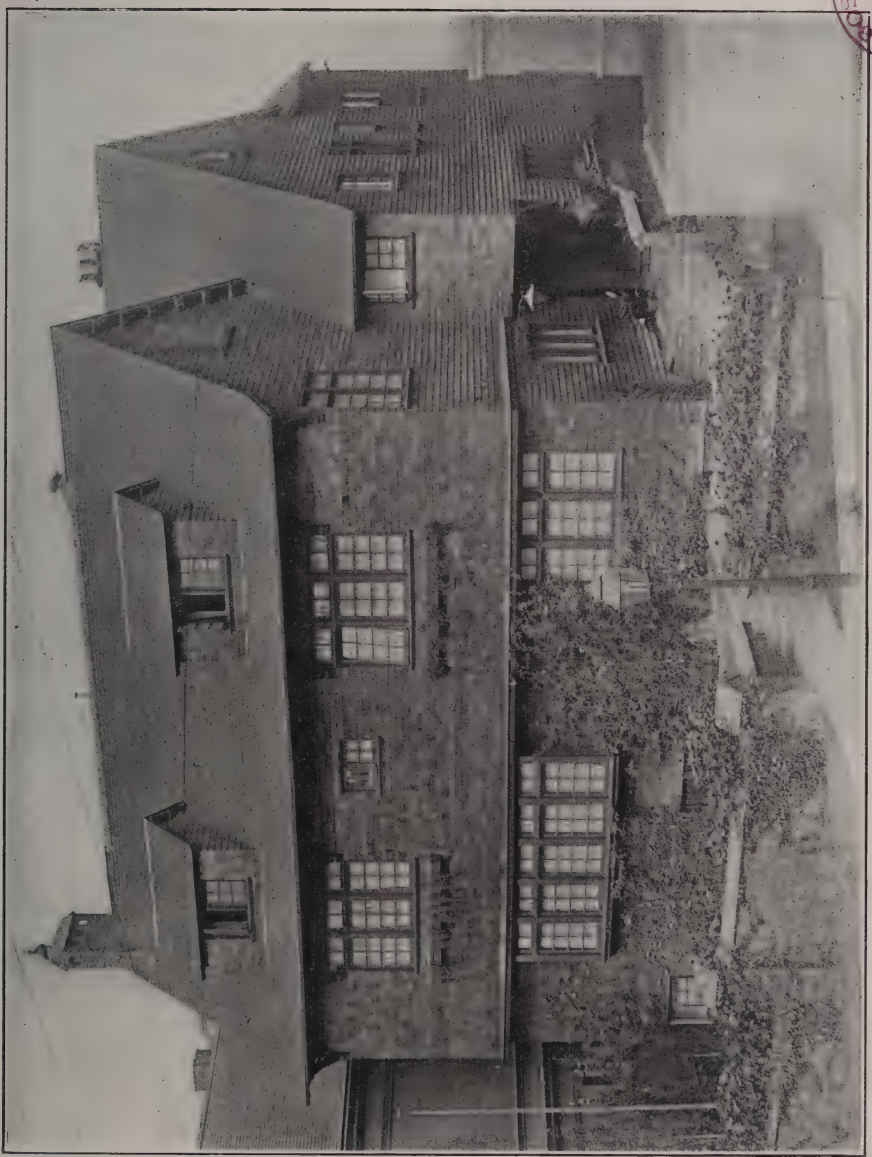
It is well known, of course, that the typical San Franciscan dwelling is built of wood. The building laws of the city allowed the use of frame construction and wooden sheathing even in these parts of the city where houses were arranged in rows; and their liberality in this respect was the result of a number of more or less sufficient reasons. In the first place it was believed that frame was preferable to masonry construction because of the local liability to severe earthquakes, and it was also believed that redwood, the timber out of which almost all of these houses were built, was practically uninflammable. Of course it would burn; but it burned so slowly that with the aid of a very efficient fire department, it was expected that its effects could be readily confined to the house in which it originated. Moreover, San Francisco had



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THE WM. F. GERSTLE HOUSE. Edgar A. Mathews, Architect.

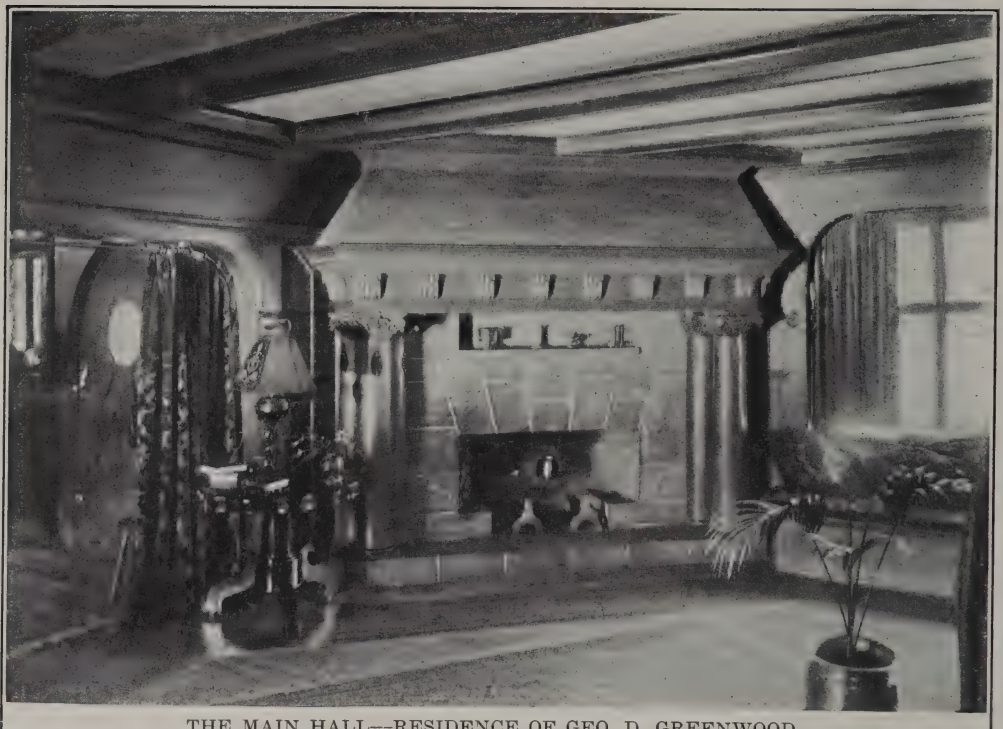
San Francisco, Cal.



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THE S. L. ACKERMAN HOUSE. Edgar A. Mathews, Architect.

San Francisco, Cal.



THE MAIN HALL—RESIDENCE OF GEO. D. GREENWOOD.



THE DINING ROOM WITH THE BREAKFAST ROOM BEYOND—RESIDENCE OF GEORGE D. GREENWOOD.

Oakland, Cal.

Edgar A. Mathews, Architect.

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THE HALL IN THE RESIDENCE OF A. H. TURNER.



THE DINING ROOM IN THE WM. F. GERSTLE HOUSE.

San Francisco, Cal. Edgar A. Mathews, Architect.



THE RESIDENCE OF MRS. FANNY S. SPRAGUE.
San Francisco, Cal. Edgar A. Mathews, Architect.

economic reasons for not extending the fire limit to the residential part of the city. Stone, brick, and the labor of putting them together were expensive, and San Francisco decided that it could not afford the luxury of masonry construction. It was anticipated that the legal imposition of more substantial and more expensive methods of construction would constitute too heavy a burden upon the growth of the city.

The consequence was that an architect in San Francisco was not only permitted to erect frame houses, but he was generally compelled to do so by his client. Of late years the proportion of brick and stone houses was increasing, but the increase was not very rapid. On Pacific Heights one would come across frequently houses of almost palatial dimensions and of pretentious and imposing design, which were merely wooden structures, and naturally the smaller houses were still more frequently of similar fabric. What, then, was an architect of domestic buildings in that city to do? He was obliged generally to design wooden or frame houses in spite of the fact that the most characteristic types of wooden and frame construction were not very well adapted to the social situation of a house front, sandwiched between other house fronts on the streets of a large city.

It cannot be said that the majority of San Francisco architects have in the past been deeply troubled by this problem. It had for them a simple solution, which seemed to be entirely satisfactory both to their clients and to themselves. They would build a wooden house; but they would make it look as much as possible like stone. Instead of covering the exterior with shingles or clap-boards, they would sheathe it with wide smooth boards, and then paint and sand-paper



THE J. BOAS APARTMENTS.

San Francisco, Cal. Edgar A. Mathews, Architect.

these boards until they had something of the color and surface of stone. Everybody might know it was wood; but everybody also knows that we are all naked beneath our clothes. Local life on the streets of a large city is necessarily a good deal of sham, and the way to do is to carry the sham off bravely—which being translated into architectural terms, means that we are to cover our wooden buildings with all sorts and conditions of pilasters, columns, friezes, and other similar detail. Thus, perhaps, may people be beguiled into believing that wood is not only a good material for a city house, but that it is also a satisfactory substitute for stone. The attempt to convert wood into such a substitute has been more or less assiduously pursued in many different parts of the United States, but in no city or country has it been so persistent or popular as in San Francisco, and nowhere else has it tended to corrupt so completely good architectural manners.

A designer such as Mr. Edgar A. Mathews, who possessed training, good taste, and a sense of responsibility, could not, however, accept this method of evading the difficulty. Furthermore, the fact that wood as a substitute for stone was so popular in San Francisco would naturally lead a vigorous man who disliked such shams, to assert as emphatically as he could in his own designs that he did not propose to be a party to the cheap deception. He would naturally desire sharply to distinguish both in the use of materials and in general appearance the houses which he designed from the ordinary type, and as the ordinary type consisted generally of a more or less corrupt version of carpenters' classic, it is not surprising that he fell back for the source of his adopted forms upon the early English domestic architecture. Furthermore, such forms could be used with better effect in San Francisco than they could in some other large cities, be-

cause of the character and grade of the street frontages. A solid frontage with a uniform sky-line was often impossible to obtain because the houses were as a rule slightly detached one from another, and because the roofs of two adjoining houses might, owing to the slope of a hill, rise to very different levels. Many different conditions consequently tempted an intelligent architect who cordially disliked the current methods of public very much as your neighbors behave. We all wear much the same kind of clothes, no matter how much we differ one from another in intelligence, taste, and point of view; and in a large city a man should show his individuality rather on the inside than on the outside of his house. But the most confirmed advocate of a decent conformity as the condition of good architecture on the streets of a large city must admit that the archi-



THE M. D. STEIN APARTMENTS.

San Francisco, Cal. Edgar A. Mathews, Architect.

design and building to embody his own ideas in picturesque and individual forms.

In general it cannot be said that an architect is justified in giving a very free rein to his individual preferences upon the streets of a large city. If there is a local tradition of domestic design which possesses any particular propriety or merit, the architect should conform thereto, because it is the part of good sense and good manners to behave in tect who began practicing in San Francisco ten or more years ago had good reason to emphasize rather than repress intelligent and well-informed individual preferences. That was the course adopted by Mr. Mathews, and he seems to be sufficiently justified by the event. His houses, just because of the strongly individual point of view, have made a marked impression in San Francisco, and they have helped to awaken among the well-to-do people of that city some conscious-

ness of the extreme decadence of the older San Franciscan residence. At the present time the kind of house which he has designed is even being occasionally copied by speculative builders; and if the result of this imitation is not any happier than it should be, at all events it shows that Mr. Mathews' revolt was too impressive to be ignored. And it is no wonder that such should be the case, because again and again his buildings, which are fairly numerous in certain parts of the city, give the passer-by pleasant shocks of surprise. They are different from their neighbors, and they are generally so good.

It can be stated emphatically and without hesitation that Mr. Mathews has used the early English domestic forms as well as any architect in this country. One cannot place to his credit as many great and peculiar successes as can be placed to the credit of certain architects in Philadelphia, but evidently this is rather the fault of his opportunities than of his mastery of his chosen forms. A house, where effect is primarily picturesque, cannot look at its best on the streets of a city; and in the case of Mr. Mathews' houses one is constantly surprised that in such surroundings they manage to look as well as they do. The truth is that these forms are a genuine expression of Mr. Mathews' personal way of seeing things. His imagination works easily and vigorously among them, and he uses them with an unfailing understanding of the kind of effect which they are capable of making. His houses are as vigorous and picturesque as you please; but it is distinctly not true to say that their striking qual-



THE RESIDENCE OF A. H. TURNER.

San Francisco, Cal. Edgar A. Mathews, Architect.

ity is obtained by the excessive emphasis of any single feature, or that their picturesqueness is the result of any looseness of design. On the contrary he composes his masses and places his openings with the utmost care. His designs even have a tendency to become symmetrical, and yet the symmetry is never carried too far. The genius of the style demands that a house of this kind should have its irregularities in appearance, its episodes in the total effect, and in such minor features Mr. Mathews' houses are never lacking. But he knows how and where to use them; and he knows that a building which consists merely of one remorseless and insistent episode, must be deficient in dignity and repose. Repose and dignity are rarely characteristic of American buildings based on early English models, but it is not too much to say that Mr. Mathews has imparted a certain compact balance to the peculiarly restless forms which he has adopted.

A comparison of the different houses designed by Mr. Mathews which are illustrated herewith, discloses many interesting uniformities and diversities of treatment. He almost always secures a good æsthetic foundation for his structure by outlining the site with a low brick wall, whose height is determined by the height of the building above the street level. This seems to be a tolerably obvious thing to do, but the necessity of such walls is so frequently overlooked



THE RESIDENCES OF CHAS. P. ELLIS AND JAMES IRVINE.
San Francisco, Cal.
Edgar A. Mathews, Architect.



THE LIVING ROOM—JAMES IRVINE HOUSE.



THE DINING ROOM—JAMES IRVINE HOUSE.

San Francisco, Cal. Edgar A. Mathews, Architect.

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THE RESIDENCE OF GEORGE SHREVE.

San Francisco, Cal. Edgar A. Mathews, Architect.

even by good architects that there is sufficient reason for bringing out Mr. Mathews' persistent desire to define his site and some times construct a pedestal to his building by some good straight lines of masonry. His buildings are consequently well fitted to their lots, and he has an opportunity to make the entrances wear an inviting appearance, and to emphasize their importance. The houses themselves are for the most part of frame construction, finished with plaster, and among these houses we prefer on the whole those in which there has been no attempt to diversify the surface of the walls by exposing the timber frame. Of course it is not actually the framing of the building which is exposed, and on a city street the plain wall surface, broken only by the necessary diversions in the façades and the window openings, are much to be preferred. The plaster-

coated and concrete building has evidently a great future in this country, and particularly in San Francisco; and Mr. Mathews is doing his fellow-townsmen a great service in placing before them such idiomatic and vigorous handling of this class of construction and type of design. Houses such as those of Mr. Chas. P. Ellis, James Irvine, Wm. L. Gerstle and George Shreve are admirable examples of the adaptation of history wooden apartment houses have been cut up somewhat owing to the looseness of the plan and to the San Franciscan passion for bay windows, but the architect has succeeded well in bringing a good many stubborn and discordant elements into some kind of a harmony.

Mr. Edgar A. Mathews is one of the best examples among American architects of the advantage of remaining



LEON KAUFMAN'S HOUSE.

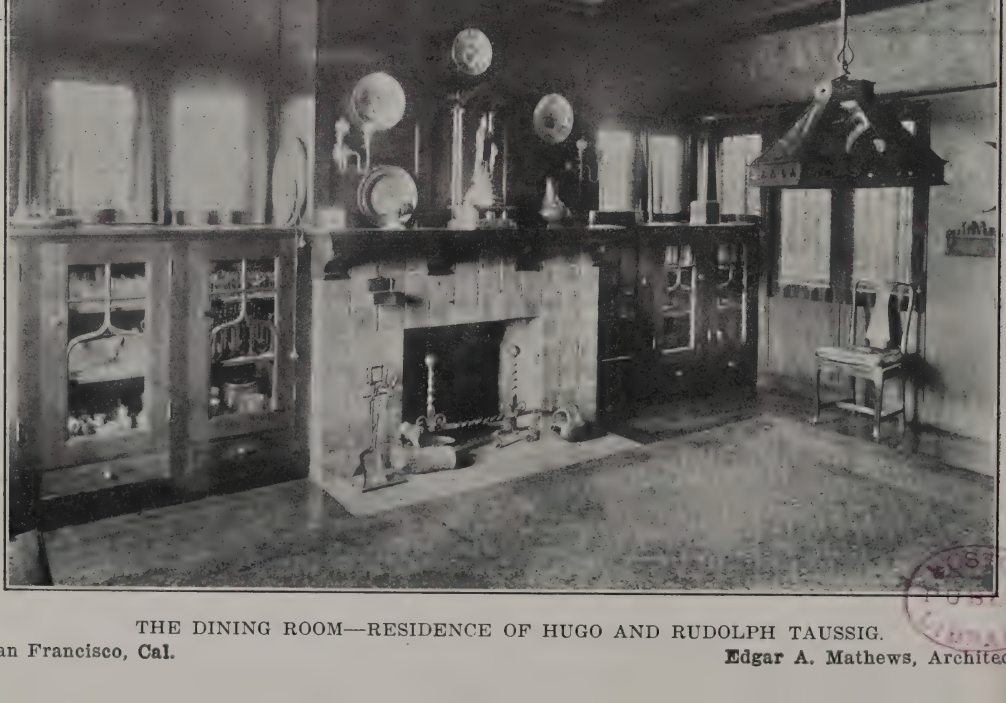
San Francisco, Cal. Edgar A. Mathews, Architect.

toric forms to modern uses. The old forms have been given thereby a new value, and an important part of this new value is derived directly from the elimination from the new houses of the ornamental timbers, which no longer have a structural function. Mr. Mathews, however, is no less happy in his shingled buildings. It will be noticed that all of his wooden houses are shingled, and that of Mr. Ackerman is one of the simplest and best of his designs. The two-four-

true to one specific type of design. In each large American city there are one or two practitioners, almost always comparatively young men, who have adopted from the beginning the forms which appealed most to their taste, and have constantly expressed themselves in this selected medium. In this way they have captured something of the spirit of the style they used, and they have obtained a completer mastery of its whole technical parapher-



THE LIBRARY—RESIDENCE OF HUGO AND RUDOLPH TAUSSIG.
San Francisco, Cal. Edgar A. Mathews, Architect.



THE DINING ROOM—RESIDENCE OF HUGO AND RUDOLPH TAUSSIG.
San Francisco, Cal. Edgar A. Mathews, Architect.



THE COUNTRY HOME OF LEON SLOSS.

San Rafael, Cal. Edgar A. Mathews, Architect.



HOUSE OF GEORGE L. KING.

Oakland, Cal. Edgar A. Mathews, Architect.



THE RESIDENCES OF MRS. SOPHIE LILIENTHAL AND MRS. BERTHA LILIENTHAL.
San Francisco, Cal. Edgar A. Mathews, Architect.

nalia. They can design out of their own eyes and fingers and minds, whereas an architect who adopts a different set of forms for every house he creates, is obliged to fall back upon the books. Even Mr. Mathews, when he strays from the straight and narrow path and transfers his allegiance to the colonial tradition, does not succeed so well. The three brick houses illustrated herewith are respectable, careful and scholarly examples of colonial work, but they are nothing more. That sort of house requires a different habit of mind and a different training of the imagination, and it is no wonder that Mr. Mathews loses some of his vigor and momentum when he forsakes his chosen path. Evidently, however, he has not done so of his own accord; and the fact that he has remained in general so true to his favorite forms accounts in part for his practical as well as for his artistic success. The world soon comes to recognize that such a man stands for a certain thing, and the people who want that sort of thing naturally drift into his office. There is nothing which pays an American architect so well from every point of view as integrity of artistic purpose; provided, of course, that he unites with such integrity both talent and energy.

Herbert Croly.

The Hotel Belmont

In the Hotel Belmont at Park avenue, Forty-first and Forty-second streets, recently completed and thrown open for business, New York has added another splendid hostelry to its already rich store. To this monster hotel one might aptly apply the expression for large New York enterprises: A city in itself. On entering it the spectator experiences a sensation as in a large department store: Where shall we go first? There are so many things to be seen in this strictly up-to-date hotel that after seeing them all, one has forgotten half of them, and is unconsciously seeing them a second time. Before going in, let us make a hasty inspection of the exterior (Fig. 1.)

In composing the exterior of the Hotel Belmont the architects, Messrs. Warren & Wetmore, have made no attempt to solve the sky-scraper problem, or if they have, their attempt is scarcely noticeable. The general notion of base, shaft and cap has been followed out; a ponderous and rather loud bracketed cornice crowns a composition in which the base appears to have been considered the most important member. It so happens that the large parts of the establishment come within or are brought within the compass of this base, which is *the* thing architecturally. In it the two great entrance features, one on Park avenue, the other on Forty-second street, with their marquises in glass and wrought-iron, form the eyes, the centres of interest.

In the Park avenue elevation the stone pedimented windows are given such importance that they appear to fight the ironwork for supremacy, and this antagonism of the windows and entrance is further emphasized by the negative way in which the intermediate long windows of the first and second stories are treated. The ornament in these pediments which had to be broken to admit it seems to add nothing to the architectural character of the hotel and hardly explains itself. The way in which the square croisetted third story windows have been suspended from the flat moulded architrave seems very unsatisfactory; they are not even treated alike. A part of the architrave disappears over the pediment nearest the corner in a most mysterious way, while on the corner pier it is made to run down and return on the bottom on both sides of the pier which consequently looks weakened and ineffectual.

The Forty-second street elevation is more successful; the iron and glass surface is broken up into three parts by two stone piers of slender proportions, but in a satisfactory way, and to contrast with the corner piers which are much broader and look more adequate to do the work required of them than do those of the avenue elevation. The sixteen stories of shaft of the composition offered the architects no particular advantage for architectural effect, except in the fenestration, which is well managed, setting off the corners of the building by the greater distance apart of some of the windows, but the little balconies which occur on both elevations at the fifteenth and seventeenth stories might better, we think, have been left off, as they do not serve any visible artistic function or at least fail to give their reason for being. The larger balconies of the twentieth story are better conceived; they plainly serve as a head for the middle group of windows in their respective elevations. One feels perhaps that the soffits of the balconies might have been made more of and that the balconies themselves might have been designed to cover the middle window grouping completely instead of stopping a module short on each end. We have now reached to the height of the string-course, down to which hang great copper garlands that are fastened to enormous brackets in the main cornice. These hanging bunches if conceived in the spirit of ornament cannot be too strongly condemned; but if designed with the idea of breaking up into vertical panels the long horizontal frieze-band, as it were, they are good; but granting the latter to



FIG. 1. THE HOTEL BELMONT, AS SEEN FROM 42D STREET AND PARK AVENUE.
Park Avenue, 41st and 42d Streets, New York. Warren & Wetmore, Architects.

be their purpose, could not the result have been obtained by more suitable means? We think pilasters or raised panels would have answered the purpose equally well besides being more appropriate features.

These upper members and in fact everything on the building is so large that it is impossible for the spectator to properly see all of it at a glance. But this disadvantage is shared by most tall buildings in New York, and therefore should not be allowed as a peculiar disadvantage in judging it as a piece of commercial architecture. Many other little points of interest might be picked out on the exterior, but space forbids; so we shall endeavor in a few lines to say a little about the decoration and architectural treatment of the interior.

Let us enter by the Forty-second street entrance. We are at once in a spacious two-story lobby (Fig 2) with an interior staircase, the second story forming galleries around three sides and affording excellent lounging space amply provided with comfortable chairs from which patrons can see down onto the lobby floor and still be out of the bustle of the moving crowd, a very admirable piece of hotel planning (Fig. 3). The decorative treatment of the ceiling and wall surfaces calls for less enthusiastic praise. The piers, ceiling and ceiling beams are treated in artificial Caen-stone with the joints marked off in white. Supporting the beams and on each side of the piers which look quite able to support their loads, there have been placed ponderous Atlas-like figures executed in



FIG. 2. THE MAIN LOBBY OF THE HOTEL BELMONT.
Park Avenue, 41st and 42d Streets, New York. Warren & Wetmore, Architects.



FIG. 3. THE LOUNGING GALLERIES LOOKING DOWN INTO THE MAIN LOBBY—THE HOTEL BELMONT.
Park Avenue, 41st and 42d Streets, New York. Warren & Wetmore, Architects.

BOSTON PUBLIC

white staff. Aesthetically one can find no excuse for them, nor do they give any particular character to the room. Even as architectural ornaments they fail to hang together, springing as they do from little trivial pilasters, the intersection of which with the figures has been but awkwardly concealed. Passing through the lobby and through the corridor on the Park avenue side, one emerges into the entrance lobby has balconies on three sides, but instead of sculpture, the entire surface is elaborately frescoed, pale blue and green being the predominating colors. The effect is rather cold and uninviting, though perhaps it may attract in summer. The brilliant chandelier of cut glass in the centre forms the most attractive spot of decoration in a rather expressionless interior, but unfortunately



FIG. 4. THE PARK AVENUE ENTRANCE HALL AND STAIRCASE.—THE HOTEL BELMONT.
Park Avenue, 41st and 42d Streets, New York. Warren & Wetmore, Architects.

other entrance hall (Fig. 4) which contains a pretentious and ample staircase running to the third story, and the elevators which run all the way up (Fig. 5). The floor, walls and supports are treated in red marble and produce an effect so different from the entrance lobby we have just left that we can scarcely believe we are still in the same building. The view beyond shows the end of the dining room (Fig 6) which, like the that was draped when the photograph shown herewith was taken. The floor is richly carpeted and the furniture and curtains are simple and appropriate in design and color. We retrace our steps into the entrance hall and go up to the second floor to the banquet room which, unlike the rooms we have thus far noted, is small for such a large hotel; it has a ceiling of plain gold, and mirrors on all sides, somewhat counteracting its small-



FIG. 5. THE ELEVATOR ENCLOSURES ARE TREATED IN MARBLE AND THE DOORS ARE COVERED WITH MIRRORS—HOTEL BELMONT.
Park Avenue, 41st and 42d Streets, New York. Warren & Wetmore, Architects.



FIG. 6. THE DINING ROOM—HOTEL BELMONT.
Park Avenue, 41st and 42d Streets, New York. Warren & Wetmore, Architects.

ness. Red is the predominating color in the furniture and draperies, which here as elsewhere are simple and appropriate.

If we had space and illustrations we might explore the upper floors, but unfortunately we have neither at our immediate disposal, so we shall take an elevator from the main hall and ride down to the first floor again; and before we finish our inspection we must just glance into the palm room (Fig 7), which lies between the main (Forty-second street) lobby and the dining room. It is an attractive room, monumental in treatment with great red columns clustered around massive piers supporting highly decorated arches and entablatures. The arched ceiling is treated in Caen-stone with festoons and cartouches in gay colors and gold. We walk through the palm room and are again in the great lobby with people bustling hither and thither, confirming our impression of vastness which we cannot have failed to get from what we have seen. *H. W. Frohne.*



FIG. 7. THE PALM ROOM, LOOKING TOWARD THE DINING ROOM—HOTEL BELMONT.
Park Avenue, 41st and 42d Streets, New York. Warren & Wetmore, Architects.



HOTEL DEVON.

Nos. 70-72 West 55th Street, New York. Israels & Harder, Architects.

NOTES & COMMENTS

TWO STORES IN CHICAGO

One of the many extremes which characterize various phases of American life is the craze for unjustified pretensions. It is not so much a quality of the typical American as it is his lack of confidence when he finds himself on unknown ground and so depends on foreign influence. This has brought about those strange architectural products, which serve a home-grown purpose, but borrow their forms from foreign buildings where these same forms were justified by their natural but entirely different conditions. There are palatial stores, palatial newspaper buildings, even palatial "homes," temple-banks and libraries, Roman railroad stations and Greek museums; but only too seldom is a building found which expresses clearly its utilitarian purpose.

It is precisely this rare quality which attaches an especial interest to the two stores presented in the following illustrations. They occupy two adjoining lofts on the ground floor of the First National Bank building, Chicago. They are conceived as stores and as nothing else, and avoid consciously any misplaced monumentality. Both of them are intended to serve as an advertisement which justifies to a degree the capriciousness in the design.

Generous funds did not tempt the architects to use a classical order with a disproportioned entablature, caused by the height of the show window, but they adopted a straight-forward treatment of plain wood panels, which enabled them to use freely all available space for show cases or closets.

Messrs. Jobson and Godfroy, designers for the Pullman Car Co., are experienced in handling smooth surfaces, which, through the modern hydraulic process, are easily and well executed. In planning the cigar store, they were satisfied to show the beautiful grain of the cocoanut wood which they enriched by inlaid colored glass, and these new materials, treated freely in design and by modern methods, preserve a modern spirit in the whole.

Such plain interiors necessitate a particularly careful choice of color; in this instance the keynote is given by the greyish-brown of the highly polished wood and the pale and smoky blue of the painted frieze. The inlaid mosaic is in white, blue, green and gold, which colors appear again in the stained glass of the showcases and in the shades of the light fixtures. The ceiling is treated in a clearly decorative but not very happy beam effect, and the plaster panels between are toned in yellow ochre with a stenciled pattern in green and gold.

The narrow passage in the rear is separated from the store room by a glass partition with double sash; this latter is provided with a sprinkler arrangement which automatically regulates the amount of moisture necessary for the preservation of costly cigars. The splendid execution of the cabinet work is to be credited to the Pullman works.

The clothes store for Messrs. Meyer and Simon was planned by Horatio Wilson in Chicago. In comparison to the former design, which shows local influence and the study of modern German work, this latter store leans slightly towards modern English examples. The principle in both cases is to avoid any detail resembling stone forms, which forced the architects to preserve in their design the characteristics of the wooden board. Shelves are treated as shelves, not as cornices; even the carved screen is kept in the thickness of a board, and where boxes are used they appear as such and not as solid.

Such honesty leaves no room for sham and does away with applied carved ornament or composition and papier maché.

The store consists of one room and a small mezzanine workshop in the rear. It was evidently the desire to create for a men's clothing establishment the same privacy which is so very characteristic of women's millinery and clothing departments. This does away for once with the homely display of stock on long tables which is the usual feature. Instead, wardrobes provided with sliding racks and hangers are arranged on three sides of the room. On the fourth wall an ice water fountain is placed between show-window and door.

The general color scheme is formed by the dull finished light brown oak panels, the gold brown stain of the plaster parts, and the green of the carpet, leather coverings and lighting features.



A CIGAR SHOP IN THE FIRST NATIONAL BANK.

Chicago, Ill. Jobson & Godfrey, Designers.

BOSTON PUBLIC



THE CLOTHING SHOP OF MESSRS. MEYER & SIMON—FIRST NATIONAL BANK.

Chicago, Ill. Horatio Wilson, Architect.

PUBLIC

Occasionally woodwork or wall surface is decorated with a slightly tinted and flatly modelled rose motive, and this latter is repeated on the tables, the marble fountain and the mosaic back of it.

Although there is nothing extraordinary about these two stores, they demonstrate a remarkable desire for honesty in regard to the utilitarian purpose and the treatment of materials. This and the courage for independence in design places them above many costly and highly-praised specimens of the conventional type.

ROBERT A. RAETZE.

THE UNIFORM DESIGN OF REINFORCED CONCRETE

Reinforced concrete, although the most popular form of fireproof construction at the present day, is a veritable chaos as to its design.

Quoting from a recent publication: "Many systems are patented and it is a common matter for designs to be furnished free, contingent on the designer's patent being used."

This seems to be an unnecessary state of affairs. Reinforced concrete should be standardized. Structural steel construction has been standardized until all mills roll the same sections. Standards devised by the various steel companies are practically uniform. There are no patents to speak of, and all designers uniformly adopt the standard sections rolled, and specify the uniform connections.

There is no reason why reinforced concrete should not be brought to the same state of uniformity.

It is true that there are at present a great variety of so-called "systems" which have more or less merit, but it is also true that perfect construction can be and is every day being devised, which does not use patented forms or methods.

Standard methods should be adopted in such a form that the architect, engineer or contractor, is made entirely independent of the so-called patented "systems," and at the same time the standards should be arranged so that where it is shown profitable, a patented section could be substituted for the reinforcement shown upon the plans of the designer.

Until some systematic action is taken to standardize reinforced concrete, designers will be handicapped by the necessity of specifying some particular "system," or leaving the plans open to a free-for-all scrap as to who can do the work for the least money.

THE ARCHITECT AND REINFORCED CONCRETE

"What is the position of the architect to-day?" This question has been asked by nearly everyone in the profession. Is the architect to be the agent of the contractor; is he to be crowded out of the business by those who "design and build," or is he going to maintain his old time prestige, and stand firmly for his rights as to the character of construction which is to go into the building under his management?

These questions must be settled once and for all, if the architect is to maintain his self-respect and the confidence of his clients.

At the present time there are comparatively few architects who undertake to show upon their own plans the methods which must be followed in the construction of the reinforced concrete portions of the building under consideration. It is explained that the good methods are all patented and it would be wrong to show any one system. This is true only to the extent that no contractor should not be given a preference by the specifying of his system. "There are just as good fish in the sea as have ever been caught," and the architect should assert his independence by showing upon his plans what he knows to be a good form of construction, and free from patent royalties.

This may mean considerable study to some, but to those who prove themselves capable it will mean a restoration of prestige not now enjoyed by many.

Competition where cost is to be the deciding point, and design the battleground, is, to say the least, "penny wise and pound foolish," if not actually amounting to criminal negligence.

Where designers are to be awarded a contract for producing a design costing less money than any other, it is needless to say that one will probably be adopted in which the insufficiency of material is the principal source of economy.

Numerous examples of failures, often resulting in death, have proven the " penny wise pound foolish" principle of procedure. Architects should keep before their minds the fact that they are held professionally and criminally responsible for designs under their supervision, and that no amount of bonding will excuse a contractor from not knowing that the design is incorrect.

The only safe, professional and self-respecting method to follow is for the architect to educate himself to a position where he can design as he would in structural steel, and permit of no tampering with his

design in the interests of economy in any way which would decrease the stability of the structure or jeopardize his professional standing.

THE 25TH YEAR OF THE SCHOOL OF ARCHITECTURE OF COLUMBIA UNIVERSITY

The School of Architecture of Columbia University has just closed the twenty-fifth year of its active existence. This year has been a period of special interest not only to the school but to the profession at large, because it has witnessed the carrying into execution of several measures and new methods of administration which have attracted rather widespread attention. It may not be generally known that some three years ago the trustees requested a number of architects of prominence in this city to visit this school and report upon the efficiency of its methods and make such suggestions as the investigation might suggest to them. The letters received in reply to this invitation were then referred to the staff of the school for examination and report. While many of the suggestions contained in the letters were found to be either impracticable or based upon incorrect information, certain others were strongly approved, and to these the members of the staff added their own suggestions.

The recommendations resulting from this exchange of ideas were in course of time all approved by the president and trustees, and have been since carried into effective operation. A somewhat detailed account of them is to be found in the June Columbia University Quarterly. There is space here only to refer to a few of them. The old division into classes has been abolished. The course in architecture is now of indeterminate duration, dependent upon the ability and industry of the student. The requirements in each branch of study are stated in "points" so that if one student is able to acquire the necessary proficiency or knowledge in a shorter time than another he can profit by this superior ability and complete his course in a correspondingly shorter period; while the student who has less time at his disposal or who works in a more deliberate way is exposed to no discredit if he take a year or more longer to complete his course than another student. In the work in design and in drawing this has brought especially happy results. There is no more "back work" to make up; failures in one design or one drawing can only be made up by acquiring more points—that is a higher award—on the next design or set of drawings, and the stimulus is always towards a higher standard of performance.

Not more radical as an innovation, although it has attracted wider public attention, is the establishment of two downtown ateliers, so that the University now maintains three drafting rooms; one under Mr. Charles F. McKim, assisted by Mr. J. R. Pope; another under Mr. Thomas Hastings, assisted by Mr. J. B. Van Pelt; and a third at the University itself under Mr. W. A. Delano, assisted by Mr. A. H. Gumaer. The programs are given out by a joint committee of instructors of the three ateliers, and the designs are judged by a jury consisting partly of these instructors and partly of practising architects specially invited each time. The result has been the introduction of a quite new element of friendly emulation and enthusiasm into the work in design, while the advantage of having six instructors instead of one or two is too obvious to need further emphasis. The work in design of the school for the past year will be exhibited in the Model House, near Havemeyer Hall, during the week of commencement (June 11-16). It is hoped also that arrangements may be made for a much more extensive joint exhibition of the work both of students and graduates of the school during the coming fall season.

The school has now become an organic part of the new Faculty of Fine Arts, established by the trustees at their meeting in March, in affiliation with the National Academy of Design and the Metropolitan Museum of Art; the president of the academy becoming a member, ex-officio, of the new Faculty, which is being organized upon an extremely broad and liberal basis, giving adequate recognition both to the technical or studio side of art and to its theoretical and intellectual side. This is simply the culmination of the movement begun by Prof. W. R. Ware, the real founder of the School of Architecture, whose effort from the earliest days of the school was directed towards emancipating it from the unduly strict and hampering control of the scientific faculty with which it was at first, as a measure of administrative convenience, connected. No one of the new measures or methods of the School of Architecture has superseded or suppressed any of the fundamental principles which Prof. Ware considered essential to the success of an American School of Architecture, and all the wider and broader developments of its activities have simply confirmed the breadth and far-sightedness of the foundations laid down by Prof. Ware.

A. D. F. HAMLIN.

THE ARCHITECTURAL DRAFTSMAN WITH SCHOOL TRAINING

Much has been said and written about the architect and various phases of his professional life, but scarcely any one has yet raised his voice in defense of the architect's employee, that sometimes snubbed but very useful and often indispensable person, the draftsman.

In this discussion it is proposed to speak only of the man who through some advantage or through hard work has really tried to improve himself by studying the art of architecture in some recognized school. Of course this classification does not include many men who are just as capable and equally deserving of success and who have acquired their professional knowledge in some other way, but they in the very nature of things are exceptions, and for that reason may properly be omitted.

How many young men are annually turned out of the various architectural schools of the land, some of them the sons of people in moderate circumstances, who have been able to give their sons the advantages of an education which they deserve, and others who have had to pitch in right after leaving the grammar school or the high school and earn their own living, tracing details in an architect's office and gradually acquiring a commercial value to their employer which after several years has finally enabled them to save enough money to pay their way through the professional school, and this only in cases where they had kept up their academic training and were able to pass the necessary examination; many others started, got discouraged and fell in the struggle. But it is of the successful ones that we speak; of those fellows who have fought long and hard and who have finally won out. We mean to include also the men who have had even the greater advantage of foreign study and travel.

What happens to all these men after they leave school? Let us follow them from the beginning of their career. They get a job, perhaps, through the school or through their professor. They don't get much pay for a year or so, but gradually catch up with the office-taught man. By reason of better training they are enabled to do more individual and independent work and get along admirably for a time. Then there comes a lull, the office force is very large, work gives out and the men are laid off one by one; finally our subject's turn comes. He has got accustomed to the place and feels rather hard hit; he looks for another job and finds that the people are not as nice to him or as ready to listen to his story as he has previously found them. They ask him many questions, to some of which he must give evasive answers or fail of his purpose.

He gets his first real hard rub, and very often from people who have been through the same mill but who have utterly forgotten the fact, in their altered circumstances. Thus the draftsman goes along sometimes for years, getting experience, it is true, all the while, but with small opportunity to improve his condition.

Even if he is lucky and strikes a steady job, what chance has he for making friends who will be able to help him set up his own office some day? He is cooped up all day long in the office and sometimes many evenings, too, always pushing the pencil (only few get the chance to superintend their employer's work), and in some cases men have been designing for years and don't know their own work when they see it afterward—a truly sad state of affairs.

If the office be a very large one, the men are apt to be specialized, e. g., a man is good on plan, on elevation or on ornament. He is kept working on his specialty to the exclusion of other parts of the work, thus helping to nullify the valuable training received in school of studying plan, elevation and section together. Of course, this scheme in school is very easy to work but often impracticable in an office, especially on a very large job. There is, nevertheless, a tendency of the architect to get as much out of a man commercially as he can, irrespective of its effect on the man, and for this reason alone many men are continually changing offices. Every now and then one meets a friend who used to be with a certain firm and who informs you he is now working for Mr. C. He explains: "You see Messrs. A. & B. are very nice people, but they seemed to think I was particularly useful to them in arranging their business with the building department, so they kept me busy filing plans and making amendments. I didn't mind doing it once or twice, but I felt that they were taking an unfair advantage of me, so I got out. Mr. C. does not get such important work, but I get a chance at many things; sometimes I have entire charge of a little job. It isn't much, but I get a chance to apply some of my school training in solving a complete problem. I feel that my employer has some interest in my welfare besides expecting so much work of me."

The relation between employee and employer is often a false one; both have had

good training, and sometimes the draftsman has superior ability, but, of course has to do as he is bid, but the question is one rather not so much what the boss says, but the nasty way he says it. The draftsman gets a piece of work, say a plan; he is told to make it at 1/16-inch scale; there are streets on two sides; the building is to be a hotel; his employer gets the plan when it is finished, and does not further take the author into his confidence. The draftsman, being human, feels hurt, and justly so. Other instances could be cited to show that the relation between the architect and his draftsman is not one of entire confidence and harmony, and too commercial. The draftsman is willing to work at all hours just to keep on the right side of his employer, who does not always reciprocate to the same extent.

At best the situation is a very difficult one, and so much more easily deplored than remedied, and it must be said in justice to the architect that he has realized how serious it really is and how vital the draftsman is to the success of his business; yea, even to his profession. For when he gets big work and lots of it he can, of course, give only a general supervision to the various problems that arise; for the actual working out of the details he must depend upon his draftsman. To secure themselves against being left in the lurch, as well as to help the men, some architects have a practice of lending one another draftsmen when the occasion demands it, but even this scheme is not altogether successful from the architect's standpoint, or very helpful or pleasant for the men.

The architect's living, his business, is precarious; he never knows from one month's end to the next where he is at, and unless he be willing and able to take financial risks the same condition of uncertainty must reflect to his employees. H. W. F.

"Architectural Hardwood Finishing," by George Whigelt (The Painter's Magazine, 100 William St., New York City, publishers), is a technical handbook that may well be found of much value by architects and architectural students. Its contents deal with "trade" methods and practices—sandpapering, staining, the preparation of stains, wood-fillers, varnishes and varnishers—and gives the reader a large amount of valuable and thoroughly sound information, not to be found elsewhere in a form so condensed and handy.

THE FINE ARTS SCHOOL

There seems to exist in the popular mind a misapprehension as to the project mentioned some time ago in the art journals of New York in relation to the Proposed Fine Arts School. The scheme contemplates co-operation of the National Academy of Design with the School of Fine Arts at Columbia University. Somehow the notion has got abroad that the National Academy is to be absorbed by Columbia University. No such move was contemplated by either institution. Their aim is to supplement each other's work, giving the academy student, who in most cases has not had the educational advantages of his University neighbor, some of the spirit and academic training of Columbia, while the Columbia student gets in return the benefit of instruction in the fine arts by some of the greatest masters of our land, besides the example set by the older Academy students, who must needs possess greater skill, especially in the manipulation of the material, than their college co-workers who enter on the work more as a secondary issue. To enforce our meaning we think that the mutual relation of ancien and nouveau will be established by the working together of the two schools; in the academic branches the college-taught man will set the example and help the less tutored but equally intelligent and practical art student, while the art student will set the pace, as it were, in the actual handling of the tools and the colors. The University man will supply the theory; the art school man the practice; working together should be of mutual benefit to them, and result in a more satisfactory solution of the fine arts education problem.

CURRENT IMPROVEMENT LITERATURE

There are developing very interesting pamphlet and periodical literatures on town and city improvement topics. Of the latter the Architectural Record itself offers examples. But the interest of architects in this matter is so logical—even so inevitable—that the devotion of space in this journal to the discussion of "improvement" subjects has not the significance that it has in magazines of a more general scope. Apart from the significance, however—and considering note, comment, record and discussion by themselves—the monthly output of improvement literature by the magazines is assuming large pro-

portions. The collecting of bibliographical data for a year or more has revealed an average of fully twenty such articles every month, barring out those which, dealing with a single horticultural or a single architectural topic, have been arbitrarily put aside as not sufficiently distinctly and broadly of "improvement" interest—a disqualification, by the way, that more nearly approaches justice in theory than in practice. For a type of the better class of articles in the non-technical periodicals one may consult Sylvester Baxter's contributions to The Century. In these there is always a blending of good sense and correct artistic feeling.

FAIRMOUNT PARK ART ASSOCIATION

The report of the Fairmount Park Art Association, of Philadelphia, has always interest—as the record of a very remarkable society. It is in its thirty-fifth year, has a membership of over eleven hundred, and investments and cash to the amount of $127,570—after making to the city a long list of noble gifts. Clearly, it is a power. This year's report is more interesting than usual, both for what it chronicles and what it promises. The year has seen the erection of the following: Near Lansdowne Drive and Belmont Avenue, a monument to Anthony J. Drexel—the seated figure in bronze and the pedestal of dark marble. It is the work of M. Ezekiel, of Rome, and is the gift of John H. Harjes, of Paris. Mr. Drexel was the first president of the association, and that was the only position in the nature of a public office that he held. In the sunken garden near Horticultural Hall there has been placed a beautiful sundial, the work of A. Stirling Calder, and anonymously given to the city through the association. Near the Lotus Pond, between Horticultural and Memorial Halls, there has been placed the ancient and beautiful Temple Gate, which was in the Japanese government's exhibit at St. Louis. The gate, and the temple's contents, are the gift of John H. Converse and S. M. Vauclain, through the association. The statue of M. W. Baldwin is now in course of erection, and progress is being made in the efforts to secure memorials to Robert Morris and to Ericsson. Thus the society is exercising an historical as well as purely æsthetic function; and though one involuntarily looks askance at movements to put sculpture into parks, the sites in this case seem to be chosen with irreproachable taste. As to the report's discussion of the future, the report of the directors promises a distinct change in policy, very significantly saying: "Our activities may perhaps be quite as profitably directed in the future towards the promotion of plans for the development of the city in all that relates to the improvement of its general plan, . . . the development and adornment of its parks, parkways and public places, the abatement of unsightly nuisances, the preservation of places of natural beauty and historic interest, and the co-operation with organizations of a similar purpose throughout the country, as with the acquisition of individual works of art or the adornment of any particular locality." The directors then state their belief that a first duty is the urgent advocacy of the appointment of a City Improvement Commission and of an Art Commission.

We wish to correct errors on page 12 under the advertisement of the Grant Marble Co., of Milwaukee, Wis., also on page 437 and following pages of the June issue. On these pages we have attributed the Indianapolis Court House and Post Office to Mr. James Knox Taylor, Supervising Architect for the Government, who is good enough to inform us that this building came under the Tarsney Act, and was won by Messrs. Rankin & Kellogg, architects, of Philadelphia, in competition, and that he had only a supervisory interest in the building. We take this means to express our regrets as well as to place the credit where it belongs.

Page 476 of the June issue shows a picture of the Majestic Building in Chicago, of which Mr. E. R. Krause is the architect. The authorship was erroneously ascribed to Mr. A. G. Zimmermann, who in justice to Mr. Krause has kindly informed us of the error.

In the March issue in his article on "Mr. Sturgis' Last Book," Mr. La Farge wishes to offer an explanation of the phrase on page 202, "what an ass the great Mr. Bouguereau must have been." He says that This phrase had direct reference to the anecdote once well known in the Paris studios.

It appears that St. Peter rapped at the door of the private room of *le bon Dieu* and stated that there was some one there who desired to see his Majesty.

"Is it a seraph?"

No, Sire, it is not a seraph.

"Is it a throne? a domination? a virtue? a power? an archangel?"

No, Your Majesty; he says that he is *la Perfection meme.*

"Oh, c'est cet animal de Bouguereau."

Oh, it is that ass of a Bouguereau.)

Ready Mixed vs. Shop Mixed Paints

There is a professional prejudice against ready mixed paints, while there is a decided popular opinion favorable to them. It is easier to account for the latter than for the former. The public judges by results, the professional man, too often, from theoretical grounds or from precedent.

On the face of the matter the probabilities are all in favor of ready mixed paint and against the shop mixed product. The former is the result of accumulated and multiplied experience fortified by technical knowledge—the latter a product of tradition, inexact methods, and necessary ignorance of technical conditions. As a class, painters are resolutely opposed to the use of these modern factory products. In some cities the local associations have adopted resolutions binding themselves mutually not to apply them. Is it a spirit of philanthropy or of scrupulous probity that prompts such extremes? Perhaps so; but such a conclusion is open to suspicion.

As a matter of simple fact this widespread opposition is prompted by two considerations: First, the assumption that the convenience and comparative cheapness of ready mixed paints will deprive the painter of his profit on part of the materials used in painting and on the labor employed in mixing them; and second, the less excusable opposition to any material that lasts too long and thus defers repainting. The last-mentioned motive probably prevails to a far less extent than the first.

In the country and the country towns of 1,000 inhabitants or fewer, probably two gallons of ready mixed paint are used to one gallon of shop mixed; in cities of five thousand inhabitants and upwards shop mixed products are the rule. The reason for this disparity is found in the fact that in the city the architect rules the specification, and the painter (or what amounts to the same thing, painters' tradition) rules the architect.

Note the sweeping condemnation of the Painters' Associations, embracing in one category of denunciation every mixed paint, of every type and kind. Painters who openly boast of their superior success with certain proportions, let us say, of zinc and lead, crudely combined in a paint bucket, condemn among mixed paints precisely the same formula ground to uniformity in a paint mill with oil and driers that are necessarily above suspicion; whereas the oil and driers bought by the painter in the open market are generally open to question.

Paint, no matter what its character or composition, will sometimes fail inexplicably. This is true of hand-mixed lead and oil as well as of the most approved brands of ready mixed paints; but the records of actual service—not isolated records, but a mass of experience all over the country—will show a far higher average of durability (and consequently of economy) for the better grades of ready mixed paint than for shop mixed paint. Moreover, the painter, who without evidence of data condemns any ready mixed paint, simply because it is ready mixed, is an irresponsible and unsafe adviser.

It is the record and repute of a product that counts in every case where technical standards are lacking. This is peculiarly so with paint. The American Society for Testing Materials are only now endeavoring to gather data regarding the serviceability of the several types of protective paints for steel, and no one of standing has attempted to define the factors governing the service of paints for wood surfaces. Until these standards are determined there will always be more or less floundering; but the records are available, and these records, empirical though they are and in the hands of interested manufacturers, nevertheless are so abundant and convincing that they leave no room for doubt of the superiority of the better grades of ready mixed paints over shop mixed lead and oil.



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THE ARCHITECTURAL RECORD

CONTENTS

PAGE

English House Architecture—Illustrated..... 81
RUSSELL STURGIS

Quaint Timber Churches in Norway—Illustrated... 93
OLOF Z. CERVIN

Old Houses in Jefferson County—Illustrated..... 103
CHAS. DE KAY

The First Congregational Church of Marietta, Ohio— 116
Illustrated.

Mr. Alfred A. Pope's House at Farmington, Conn.— 122
Illustrated.

Mr. H. S. Robbins' House at Lake Forest, Ill.—Illus. 130

Ornamental Metal Work and Wire Glass—Illus.... 137
J. K. FREITAG

Notes and Comments—Illustrated..... 146

Some Forms of Persian Art—Town Improvement—Improvement of Columbia, S. C.—Pamphlet Reports—Boston Bill Boards—Tuition in Architectural Drawing—Carnegie Library in Arkansas City.

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Vol. XX. AUGUST, 1906. No. 2.

English House Architecture

Since the new book by Mr. Field and Mr. Bunney on English house architecture has been in my hands, I have tried to find something which would provide similar information for France. How interesting it would be if the houses of the bourgeois, from the accession of Louis XIV. or a little before that time, to the breaking out of the French Revolution, were explained and illustrated in a book of even great size and cost! How much more useful it would be if something of that character could be provided in a book like this, costing the buyer fifteen dollars at retail! But the fact is, that such information is not within reach, except by the means of what we know as research—viz., the turning of the leaves of many volumes treating of many subjects. Such information must be found scattered through periodicals or in such books of miscellaneous contents as bear the names of Gailhabaud and Gaucherel; although even in those pages it is rather the stately and costly house front than the dwelling of the prosperous citizen which is illustrated. In Sauvageot's noble book, published in 1867, I find but one house which could be called *une maison bourgeoise,* and this is the house, rue du Châtelet No 3. It is earlier in date than the epoch which has engaged the attention of Messrs. Field and Bunney, and this one regrets, because it would be otherwise a good instance, when compared with the photographs of the English houses, of the way in which the French dealt, as they still deal, with cut stone and delicate adjustments, as if material and fine labor cost nothing or very little.

The book of Verdier and Cattois is mediæval altogether. The numerous books on Paris do not touch on the citizen's private house: if the examples they give are ancient, they are stately; if modern, they surely do not include small private houses, because there are none such in Paris, except the fantastic country houses of the suburbs. And then, it is not nineteenth century villas that one is in search of.

Of German building, a little more is obtainable, and of this we shall treat on another occasion. Meantime it might be urged, of course, that the separate dwelling house of moderate size is a little more important, relatively, in German art and in English art, than it is in the history of France. We are talking now of a kind of building which has almost lost, in France, its special appellative. We cannot use the term *hôtel* for such a house, because even with the qualifying term—even in the form *petit hôtel*—it indicates a more stately residence than is now under consideration. The entirely exotic words villa and cottage may, indeed, be used, with an approximation to accuracy, but that is not speaking French. The word *maison,* when we are talking of city streets, means almost always to mean the house of many stories rented in many habitations.

A very few years ago, and we might have complained, with sufficient excuse,

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FIG. 1. CULVERTHORPE HALL.

This view "demonstrates that even an academically-designed building can carry a traditional roof without loss of stateliness."

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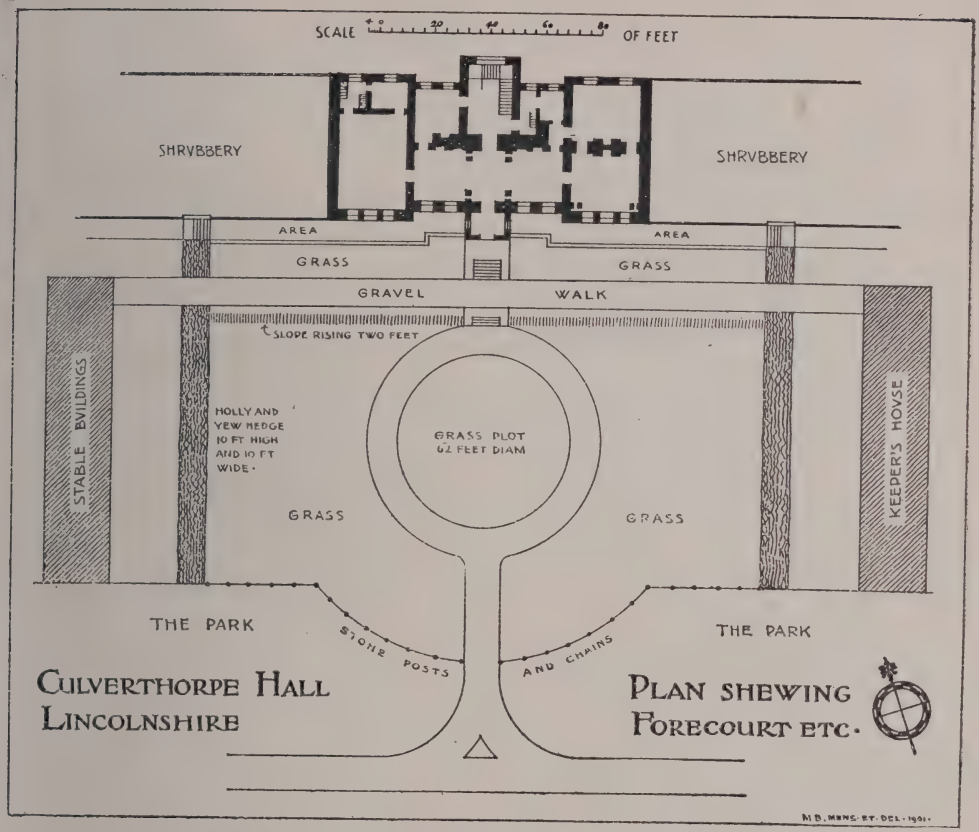


FIG. 2. PLAN, CULVERTHORPE HALL. (See Fig. 1.)

that French study of French architecture stopped with the Renaissance—with the beginning of the reign of Henry IV., or the year 1588, to begin again with the mid-nineteenth century. And of English study we may complain that it stopped with the latest manifestations of the Gothic spirit. Since that time there have been, indeed, a few books devoted to the post-Renaissance period in France, to the buildings of the era from 1600 to 1789; and in England the Elizabethan and the Jacobean periods have been studied. But so far as French books and French architecture are concerned, those works on the latter neoclassic styles are almost absolutely confined to the consideration of the palaces and public buildings of the towns, and the great country châteaux, with exception of such very splendid private houses as are epoch-making in their design and in their sculpture.

The above is a rather long prologue to a simple study of a new book; but it is really an interesting consideration that we know so little about the dwelling house of decent though not splendid character, during the years from the death of Queen Elizabeth or the close of the religious wars of France to the beginning of modern times, which one likes to fix at 1789 and the openinig of the States-General. And, therefore, it is that such an adequate book whose name is given below,* is more welcome to some of us than would be one more study of the Italian *palazzi* or the French *châteaux,* or even the more simple and sociable English manor house.

Not that the volume before us ignores the gentleman's country house altogether. Fig. 1 shows Culverthorpe Hall,

*English Domestic Architecture of the XVII. and XVIII. Centuries, by Horace Field and Michael Bunney. London: George Bell & Sons. 1905.

in Lincolnshire, and Fig. 2 gives the plan of the house and grounds, all together and on a small scale. This, however, is accepted by the authors of the notice as being of a more grandiose type than that generally accepted for the book. And yet it is of a reserved and domestic design, this manor house which is forty feet by one hundred on the ground but only two stories high besides the attic, while the wings are of one practicable or presentable story, with perhaps some lofts about the skylight. Nor should we think too much of those one-story wings with their high roofs (arched up within in plaster and woodwork, as we know very well without

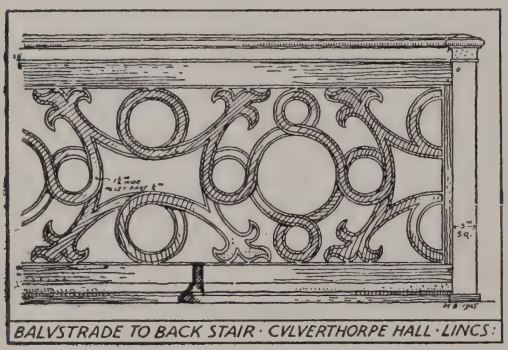


Fig. 3. Detail, Culverthorpe Hall (see Fig. 1).

being told). One of them holds the dining-room, we may assume, with pantry in the rear and a private staircase; the other contains the two drawing-rooms of the house, for all the middle part, the two-storied part, is taken up by entrance hall and main staircase. It is not a spacious house, nor at all an expensive one, and yet the authors, in their notice, dwell upon the stately character of the design.

The plates, as in the case of our Fig. 1, are photographic, but again there are plates in line. Thus, this very Culverthorpe Hall is shown in a line elevation (Pl. XLIX.) as well as in the photographic picture (Pl. XLVIII.) which is reproduced in our figure. This feature is repeated rather often in the book and its great value to the serious student of such things cannot be doubted. The wise student on his travels, buys photographs, takes them to the site of the building they represent, and writes his notes and memoranda upon the backs of his pictures. When he cannot do that, how important it is for him to see in squared and measured draughting, the forms whose effect is given by the photograph! The detail given in Fig. 3 helps the student to an idea of the interior design of the mansion. The description of the book is not complete without mention of the numerous line-drawings giving such details as this, and of the very interesting little half-tone pictures which accompany the text. There are seventy of these, and anyone looking for cottage architecture will turn to them first of all.

Fig. 4 shows another such mansion house, the Court at Holt, near Bradford-on-Avon, in Wiltshire, a house which is thought to be of 1715 or soon after. No plan of this is given, but we have the obvious condition of a house with a hall through the middle and a large room on either side of the entrance, with smaller rooms probably in the rear—for all the world like one of the wooden country houses of the years before the Civil War in the United States. At Beaufort, South Carolina, along the River James, in Virginia, in the prosperous small towns of New England, such houses were built, the only difference being that the western country had a superabundance of good timber and lumber, and of practiced carpenters, with masons and stone quarries far less in evidence. No one would go to such a house as this for refinement of detail, nor will it and its like be accepted by any architectural school as a type for the student; and yet if one wants to surprise the secret of tranquil dignity in houses of moderate cost, this is as good an example for him as another would be. Such other houses, relatively large and somewhat cared for in their design are the Manor House at Poulton, and Medford House, Mickleton in Gloucestershire; the Beaufort Dower House at Monmouth, and the Manor House at Tintinhull, Somerset. And there are two or three almshouses, large and rather comely buildings, and the Town Hall at Monmouth, with other



FIG. 4. THE COURT AT HOLT.
An "ornate house" with "unusual treatment of cornice."

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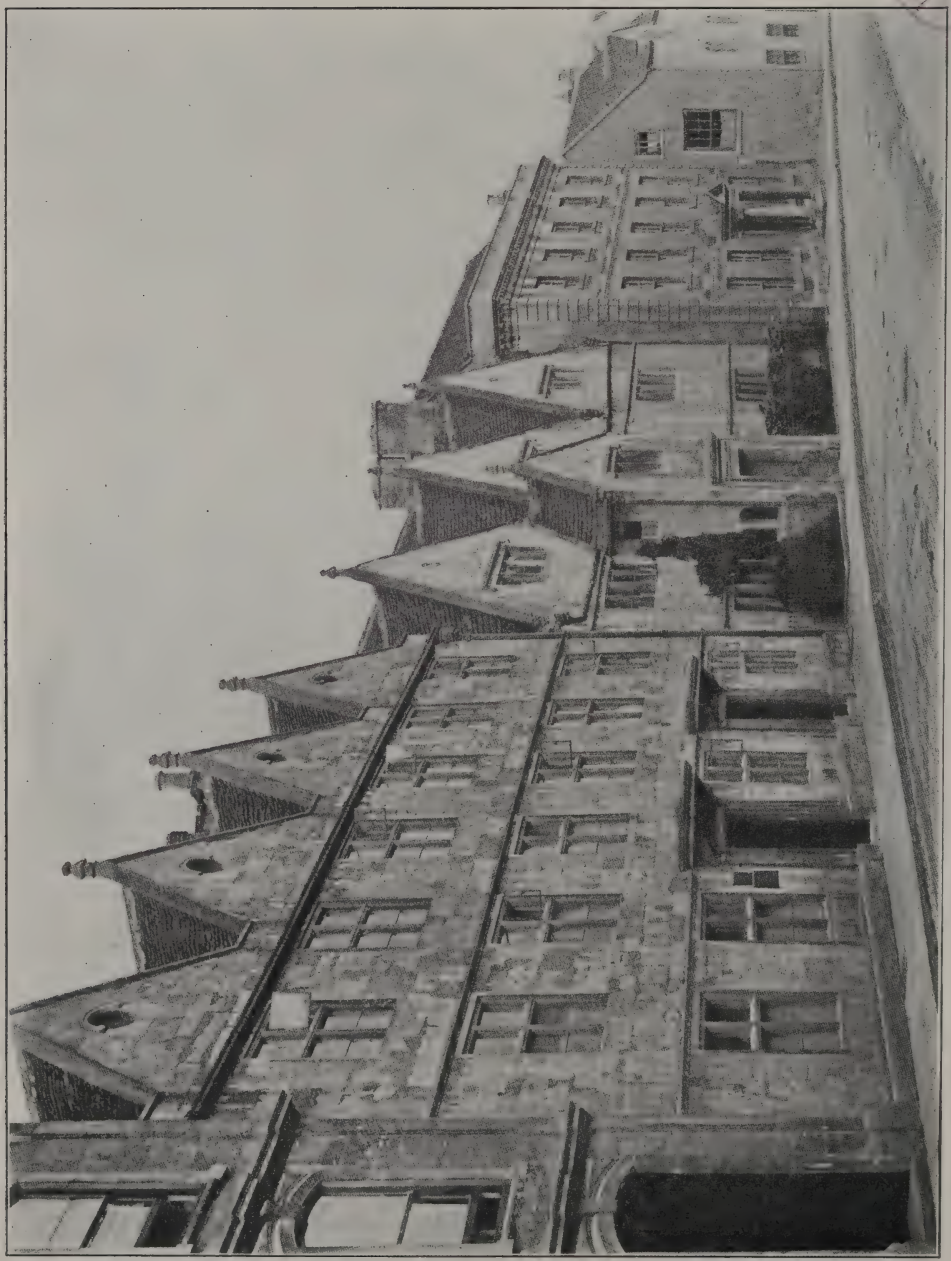


FIG. 5. STREET AT TETBURY.
"Particularly rich in architectural work that is full of traditional element."

specimens of municipal architecture of small pretense but of much charm.

The strength of this book, however, is in the study of simpler buildings still than these. Fig. 5 shows a street in Tetbury, Gloucestershire, and of this the authors say that it is interesting to see "the several steps of traditional evolution side by side" as here. But no one should suppose that the two houses which form the block nearest us, that

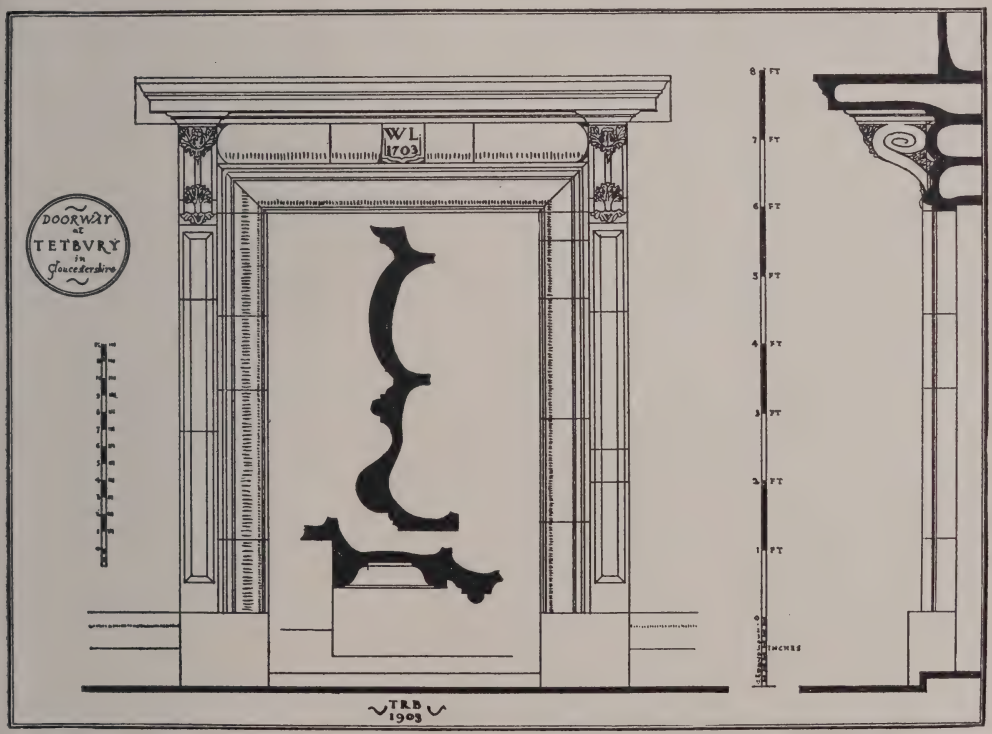


FIG. 6. DETAIL OF FIG. 5.

with the four gables, are mediæval or anything like it. The moulded string-courses above the windows are reminiscences of a time when the house fronts were built with overhangs, with projections, story beyond story as they ascend; and so the gables echo the thoughts of a more picturesque era than that which this building represents in reality. For here, Fig. 6, is the door-piece of the first house with its date, 1703, a date which is undoubtedly original. The sequence of styles, then, must be as follows: the low house with three gables is of the seventeenth century, probably of the time of William III., and was built while there was still much open space on either side of it; the large house spoken of above belongs to the beginning of the eighteenth century; and the house with level cornice beyond is of the Georgian period, not far from 1750.

Fig. 7 shows a row of almshouses of that characteristic English type which has each poor old pensioner housed comfortably enough by himself—with his own fireside, his own tea-cups, and a chance for something like private life. These are almshouses at Northleach, in Gloucester, and they seem to be really of the Tudor period, although the perpetuation of older forms in buildings of a foundation is not surprising.

Fig. 8 is a private house at Pendell, in Surrey. The associations with this house are remarkable, as the caption shows; and our authors' text may be cited further to the effect that this roof, with a deck and a steep lower pitch,



FIG. 9. DOORWAY, DATED 1695, AT CIRENCESTER, GLOSTERSHIRE.



FIG. 10. HOUSE AT ASHBURTON.
Slating replaces weather-boarding.



FIG. 11. CISTERN OF CAST LEAD, POUNDISFORD PARK, SOMERSETSHIRE.



Fig. 7. Almshouse at Northleach.
"Gables, a feature more noticeable in the stone districts."

altogether so like our American "French roofs," had been in use for many years (before 1636!) in the timber buildings of the south of England.

Fig. 9 gives one of those interesting doorways in which the designer has tried to give to his very broad lintel a simple adornment, expressive of its meaning as a stone-resisting cross-breakage. The severity of the style would not, it was thought, allow of rounding up his lintel in the middle, so that the stone would be in reality thicker where it needed to be thicker. But the device used might be thought sufficiently classical in feeling.

We must not transfer too much of this book to our own pages, but there are one or two outlying specimens to which it seems desirable to call attention. I feel myself much drawn, as if to an ancestral home of my own, to the house at Ashburton, Devonshire, shown in Fig. 10. Is not that little house the very prototype, except for its brick pilasters, of our American shingle-covered frame house? These, however, are not shingles, as they seem. The authors call attention to the fact that "these small Cornish slates are very suitable for wall-hanging." Here, then, is a slated house, indeed, walls as well as roof, covered with that incombustible material. And is not the projecting pier which I have called a brick pilaster, on either side of the front, an excellent thing for the design—separating the front from the house adjoining?

All we have heard or read or thought for ourselves about the simplicity and homelike character of English architecture, is found here fully set forth. As English cathedrals are, so is English domestic architecture as shown in this volume—never too grandiose for its purpose, always erring, if it errs, on the side of shamefacedness, seeking (and getting) effect in little and by inexpensive means.

And this record may close with a piece of elaborate adornment, Fig. 11, carried out in a material and by a method which can never be very costly—a cistern for water in Poundisford Park, Somersetshire. This is of cast lead-work; but it is certain that at another time and in another place work equally elaborate would have been wrought with the hammer. Repoussé work in thin lead is a delightful art, too much neglected in recent times. *Russell Sturgis.*



Fig. 8. Pendell in Surrey.
Inigo Jones in 1836 used here "the common Sussex roof form."

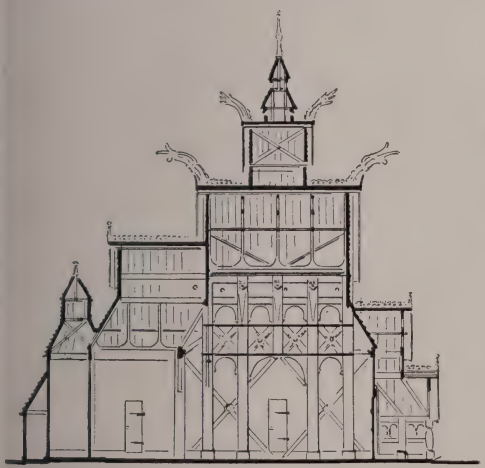


ROMAN CARVED ORNAMENT FROM POMPEII.

Quaint Timber Churches in Norway

A rear guard of twenty-four, a dwindling, mutilated remnant of a once mighty host! So much is now still left to witness of the vigorous building activity of the Catholic Church in Norway. At one time there were no less than seven hundred of these mystical peculiarly sombre churches that breathe the atmosphere of a Greig sonata.

At first glance the thought comes, how Oriental, how Chinese! But there is no Asiatic element here, not one. It is simply the Romanesque basilica type, the historic church of Roman Catholicism which has found in the Scandinavian peninsula a very striking individual expression. The fundamental thought—the ground plan and the main lines of the exterior are just such as they were

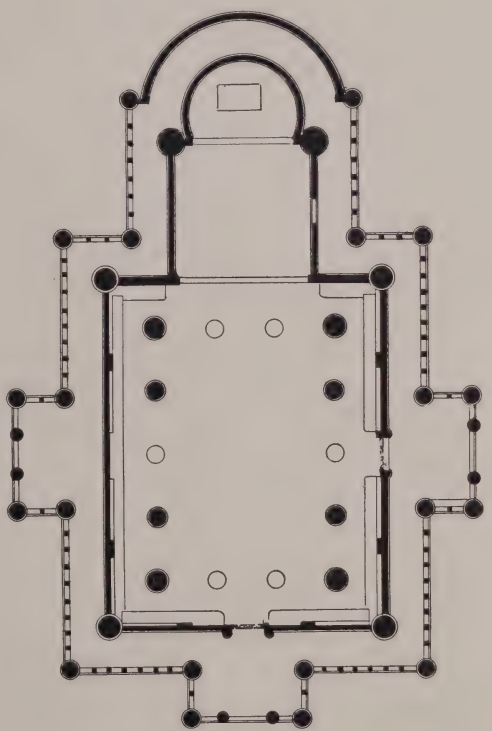


Longitudinal Section, Stave Church of Gol.

developed by the builders in Italy first and later in the other countries of Europe. At the east end is the round apse closing the chancel. In the main body is seen the nave rising with its clerestory above the side aisles just as distinct as in any South European stone church.

But what is that peculiar, part open passage all around the church? That is indeed native and they call it "Svalgang" or cool passage. It has a three-fold purpose, and is no doubt an adaptation from a similar feature used in domestic building.

It has served as a vestibule, a storage place for skis, overshoes, wraps, etc., for a far travelling public in a sparsely settled country. As all of these old churches



Plan of the Stave Church of Gol.

are of wood, this lower roof was added partly as a protection to the main building against dampness. And how well has it served its purpose, for some date as far back as the 10th and 11th centuries.

These two are the practical reasons. There is also an æsthetic one. The lower roof repeats the roof lines of the aisles and nave and carries them down

as though the whole edifice were firmly planted on the rock.

But whence came the roof rider and the dragon heads? These two are also native, and how effective! If the lowest roof connects the structure unmistakably with the ground these upper additions emphasize as strongly as possible the vertical, the upward tendency that is characteristic of Mediæval building. The people who built these churches also built viking boats, or had done so before they were converted. Now they decorated their church gables after the manner of the prows of their ships, in which they traveled over many seas, both known and unknown. It was this people who discovered America four hundred years before Columbus did.



Carved Church Chair, from Hedemarken.
(Early Medieval.)

If these Northern builders had an eye to the beautiful outlines of their buildings they were no less attentive to the small details. Could anything be more exquisite, varied, and well balanced than the decoration of their portals? Among these are two richly carved door posts, being all that is now left of the former churches to which they once gave entrance. With what keen delight these same workers in wood also decorated the church chairs is still to be seen in some examples now carefully preserved in museums. The earliest of these ornamentations show Keltish influence. Later came Anglo-Saxon, and last, the Norman—the emigrant Northmen of France, thus reacting back on their Mother-country.



Carved Chair, Blaker Caard in Lom.
(Late Medieval.)

Nothing could be more solid than the erection of these churches. Large round posts support the corners and others are

placed at important points. The space between is filled with upright tongued planks or staves and these give the name to their construction, for they are known as "Stave-kirke." This vertical manner of building is used only in churches.



Carved Doorway, Church of Tuft, Landver. Late Norman Influence.

Dwellings, storehouses and stables were built with horizontal timbers.

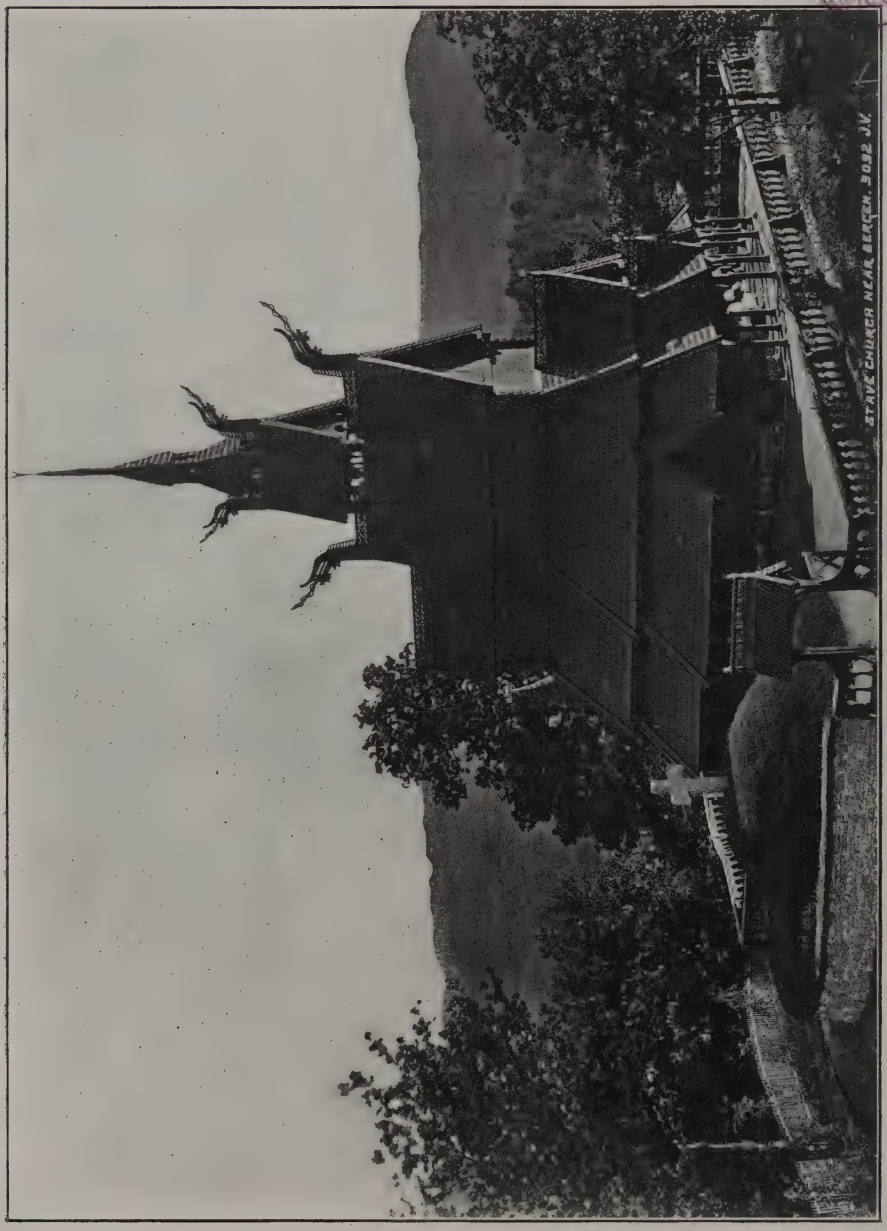
All "Stave" churches date from 1000 to 1500 A. D., from the introduction of Christianity to the Reformation. They were built for the Catholic ritual and have but little provision for lighting. Small holes in the clerestory permit a meagre light to filter down. Services were always conducted to the flickering light of candles. The windows that show are modern, incongruous and unfortunate alterations.

The oldest still standing church is said to be one in Urnaes in Sogn. It has no "Svalgang" and the turret is a poor substitute for the graceful roof rider of the other churches. But in one respect it is more interesting than any of the others. In the lower right hand corner some carving is seen, which shows better on the larger photograph. There is good reason for accepting the



Carved Doorway, Church of Flau, Hallingdal. Earlier Norman Influence.

claim that these carved pieces were taken from the heathen temple that had occupied the very site of the present church. It is not the only instance of a victorious religion thus signalizing its supremacy.



CHURCH OF FORTUN, SOGN.



CHURCH OF BORGMUD IN SAERDAL.

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1. CHURCH OF HOPPERSTAD IN SOGN.
2. CHURCH AT LOUIS.



SOUTH ENTRANCE: CHURCH OF HOPPERSTAD, SOGN.



WEST VIEW: CHURCH OF GOL. HALLINGDAL.
(Now in the Bygdoe collection.)



SOUTHEAST VIEW: CHURCH OF HITTERDAL, TELEMARKEN.

The least restored is the church of Borgund in Laerdal. It has no windows, and the very roof shingles have a quaint unkempt air of Northern independence. This church dates from the 11th century, but the passage was added in the 12th. Thus it stands today a frame church, soon 1000 years old, a monument to the thorough builders who made it durable and to their taste, for its beauty is also an element to which it owes its conservation.

The other churches have been much altered and restored. Thus the church of Lom consists of two, pieced together, and it is further disfigured with a spire and windows.

The church of Hopperstad in Sogn also dates from the 11th century, but was restored in the 60's and looks rather new. It has a beautiful portal, is well proportioned, and shows influence of Norman work.

The church of Fortun in Sogn has been moved to Fantoft, near Bergen, and much restored, but not always correctly. The "Svalgang," with its too open post-work has lost much of the character of stability and protection.

The church of Hitterdal in Telemarken is restless and grotesque, but a notable and bold piece in spite of the very incingruous windows. It was built in the 12th century, and restored in the 50's.

The church of Gol is the one mostly seen by tourists, for it has been removed to Bygdoe, near Christiania, where there is an open air museum of old Norwegian buildings. It, too, has been much restored, at the expense of King Oscar II.

This rear guard of an interesting army is dwindling, although a wide-awake appreciation is doing much to arrest decay and prevent destruction. Thus a fine tribute is paid to an artistic race, to the people who did so well with the material at hand, the illimitable forests of the mountain side.

And well they might. For search as one will there are no stave churches outside of Norway. There are, it is true, a few remains in Sweden, just enough to show that both of these people built along the same lines. But whereas, in Sweden timber building gave way early to masonry, in Norway the traditions of wood construction have been carried down to our day. It is true that after the 14th century they forgot, or neglected, to build artistic churches. But they did build dwellings and storehouses that are models of good construction well designed. These are erected in no known historic style, and yet they too have style—in that fine sense when we say an author has style—their own style.

The interest in building had passed from the religious sphere to the domestic. Nor was Norway alone in this. The architectural history of all Europe shows the same course. An intense all absorbing interest in everything religious excluded nearly all other matters through all the Middle Ages. This force expended itself and with the Renaissance the church lost much of its hold on the people. Then men began to build for their own glory and comforts palaces and châteaux and the more humble habitations of man. The Norwegians repeated in wood the history of Southern Europe written in stone.

Olof Z. Cervin.

Old Houses in Jefferson County

Just about one hundred years ago the lands to the East of Lake Ontario and South of the St. Lawrence in the State of New York were discovered as very desirable owing to their climate, the variety of their woodlands, the water power offered by the Black River and its tributaries, and their nearness to markets—by land to Albany and the head waters of the Hudson, by water to the Great Lakes and down the St. Lawrence to the sea. It was a period of land speculation. Settlers came in from Pennsylvania, and the New England States as well as New York, and, what was most singular, these lands attracted as investors a good many Frenchmen whom the Napoleonic wars had disturbed and who sought to cast an anchor to windward by following the advice of agents to those looking for idyllic homes in the young Republic of the West.

France began under Louis XVI. to admire the United States under the pressure of her struggle with England, and felt a just pride in having given efficient aid in detaching a colony with infinite possibilities of expansion from the hereditary enemy across the Channel. The French way of establishing a Republic was a sad disappointment, but the very chaos introduced by the reign of terror and the wars of Napoleon drove men of ancient lineage as well as the newer nobility of Napoleon's creation to seek a haven of rest. The story of French men and women used to luxury who came over to settle in these wild woods has never been told, persons accustomed to city life whose heads were full of dreams engendered by Jean Jacques Rousseau and the poets, expecting to live stern lives of contemplation and worship of Nature in the primeval forest, yet as unfitted as children to cope with the brutal facts of existence in the wilds.

Niagara and the noble red men fired their imagination. The magnificent lakes and water courses, wild game and wilder forests were there, and a country ready to respond to hardy backwoodsmen and shrewd pioneers. But they were neither. And so they did not, for the most part, bear the privations and isolation long. Only a tough remnant stayed, and it is to them we owe some of the most interesting old houses in this northerly county of the Empire State.

Jefferson was famous for its natural forests of sugar maple, not to speak of walnut, hickory, hemlock and pine, but the maple was a boon since it supplied the settlers with sugar and vinegar. The apple, cherry and plum knew no blight and the wild grape furnished hardy stocks on which to graft the vines of Europe. Owing to Lake Ontario and the prevalent westerly winds the climate is mild in winter and cool in summer. Abundant snow and a steady cold in winter retard the spring and prevent a nipping of fruits and vegetation by sudden changes from warmth to cold, while the snow mantle promotes transportation in winter by sleigh and sledge. A hundred years ago it proved an ideal soil for wheat.

As the century went on, Jefferson County filled up with settlers. It experienced the thrill of war when the United States broke with England—clumsily and at the most inopportune moment; and then battles took place on land and the lakes which unfortunately sowed the seeds of distrust and dislike between us and the Canadians, a war, as we regard it now, so tardily resolved upon and so irresolutely carried out, that we wonder why it was ever begun; but, having once commenced, what was the matter with the people that they failed to prosecute it with the energy they undoubtedly possessed. Chaos in Europe reflected chaos in America.

Strange to say, Jefferson County, which continued to advance in population and wealth during this war, began to languish about 1817. The reasons given by one of her most eminent citizens, M. James Le Ray de Chaumont, are curious. One was the acquisition of

Louisiana, which turned the tide of emigration to the Southwest. Another was the invention of the steamboat, which brought other wheat and fruit producing sections into competition. The "Ontario" about 1816 was the first on the lake. A third reason was the low prices at which one Congress after another sold the public lands, and a fourth was the opening of the Erie Canal, which put a large part of Jefferson at a disadvantage in the costs of getting products to market. A fifth was the loss of Canadian markets and the practical closing of the St. Lawrence as a natural outlet for American goods by the British. The last count was the worst, the general and steady fall of the price of wheat in the markets of the world.



FIG. 1. RESIDENCE OF MAJOR GENERAL JACOB BROWN.
Brownville, N. Y.

Nevertheless, Jefferson County could boast that alone in New York State it supported a flourishing Agricultural Society, founded in 1817. Its President, M. de Chaumont, became the President of the New York State Agricultural Society founded in Albany in 1832. Its motto was "The Plough is of no Party," and in his opening address M. de Chaumont laid stress on the necessity for some form of meeting for the country folk into which neither political nor religious differences should intrude. Talleyrand, when in the United States, said that we were a people of thirty religions and one white sauce. M. de Chaumont was no master of epigram; he indulged in no form of the national French habit of caustic or witty speech; but he laid his finger on a serious defect of our early communities, the disintegrating effect of many religious sects and of several political parties. It was his dream that country neighbors who were kept apart by sectarian differences and political rancors might come together on the neutral ground of agriculture and learn to know and respect each other under the compulsion of a common interest that affected their well-being.

This excellent man imported French vines and did what he could to introduce the use of light wines as a corrective to whisky and hard cider; he imported stud horses and fine bulls; encouraged the



FIG. 2. LA FARGE MANSION, AT LAFARGEVILLE, NEAR THE THOUSAND ISLANDS.

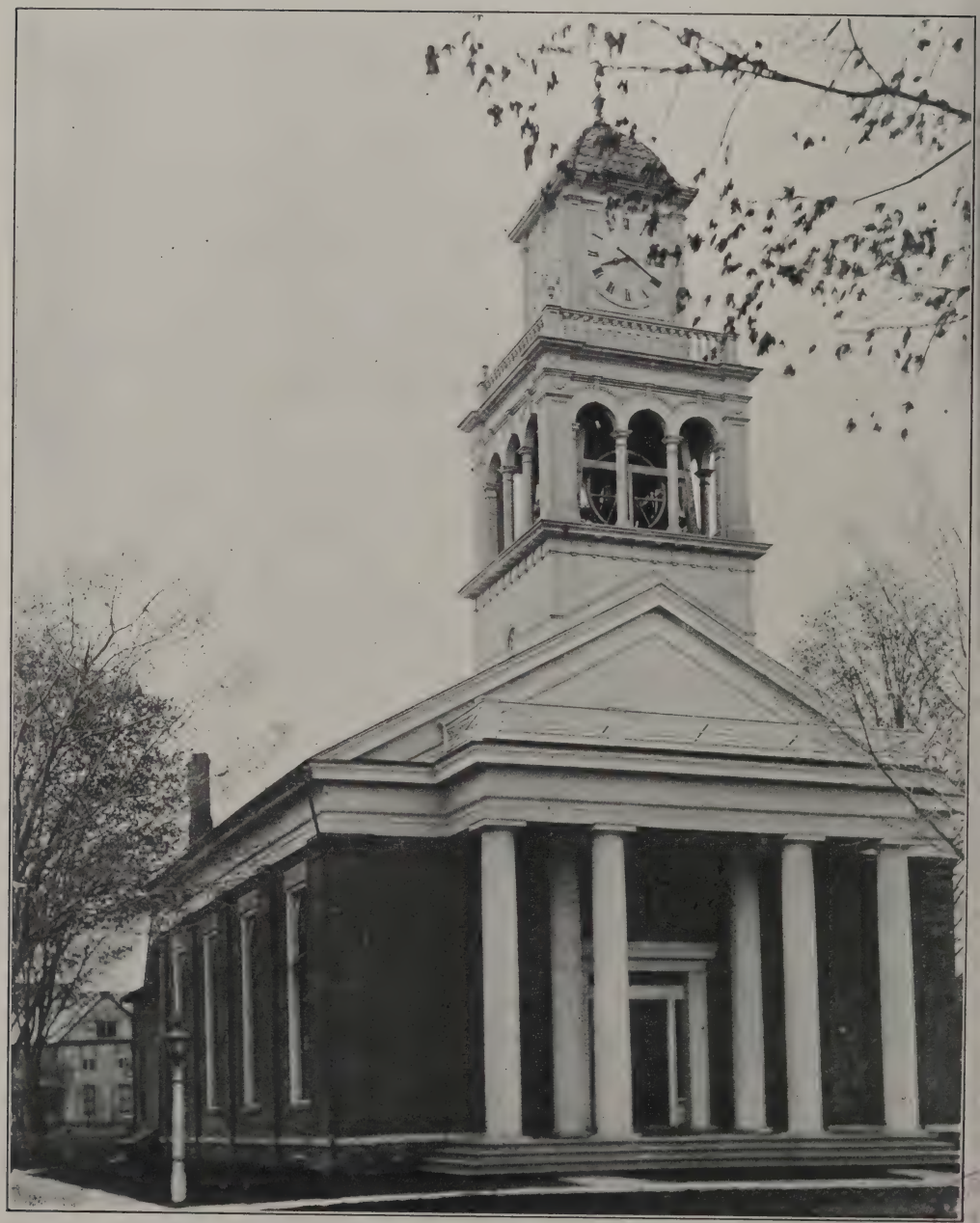


FIG. 3. THE OLD CHURCH AT SACKETT'S HARBOR, NEW YORK.

breeding of sheep and sought to widen the resources of farmers by advocating the planting of hemp for cordage and mulberry trees for the production of raw silk. Toward the end of his life he returned to France. He is known as Count Le Ray de Chaumont, and his name remains in Chaumont Bay, north of Sacketts Harbor, and at Chaumont and at Le Rayville. With all his simplicity of address and bonhommie, he was a type of the grand seigneur; so that old people like to recount what they heard from their parents regarding the coach-and-four of the "Count," the entertainments at his chief residence and the style that was set when he entertained Presidents and high officials of the country and State at a country seat which combined some of the stateliness of foreign residences, nurseries for fruit trees and vines, hot-houses and model dairy.

One of the simplest and sturdiest of the old stone residences in Jefferson County is the house of Major-General Jacob Brown, school-teacher, land agent and general of militia, shown in the illustration (Fig. 1). The windows have no drip-stones, but each has a structural stone lintel. The profile of the eaves is fine though severe. The whole house in its square solidity has an imposing effect. Brownville has its name from him.



FIG. 4. THE RESIDENCE OF GENERAL SACKETT (1803).
Sackett's Harbor, N. Y.

In its ruins the old La Farge mansion (Fig. 2), with its central body of stone and brick, tall dormers and lower additions of wood, its quaint panes and porches formed by recessing the fronts of the wings, suggests the South. One might be looking at the remains of some old rambling plantation house on the Mississippi. And, in fact, Monsieur Jean La Farge, father of the eminent painter, John La Farge, did come from New Orleans. But he was originally a merchant of Havre, in France, one of the firm of

Russell and La Farge. He came to Jefferson County to look after some lands he had acquired; later on he moved to New York City, where he became a notable figure in the annals of real estate, the old La Farge House in New York getting its name from him. But long after he left Jefferson County he bought and sold lands there. M. Le Farge was an agent of Louis Philippe, who invested funds in the United States and had confidential relations with many other



FIG. 5. THE HOUSE OF DR. GUTHRIE.
Sackett's Harbor, N. Y.

Frenchmen of title whom the varying fortunes of European politics brought this way.

One would like to think that John La Farge the painter had been born in this delightful old rambling manse, which stands, or stood very recently, seven or eight miles south of the Thousand Islands. But he was born in New York after his father moved thither. The La Farge mansion was for some years the seminary of St. Vincent de Paul, a training school for Catholic priests, established there by Bishop Dubois; but Bishop Hughes found it more practicable on the seaboard, and in 1840 removed it to Fordham, where it became the nucleus for St. John's, which of late years has lost a good deal of its former character of a school for priests and blossomed into a college.

The La Farge estate was part of an enormous holding in this region, including 600,000 acres belonging to Peter Chassanis, of Paris, and William Constable, as far back as 1792. Part of it was sold to Charles Michael de Wolfe, of Antwerp, who organized the Antwerp Company. In 1805 the Duke of Vincenza, no other than the famous Louis Augustin de Caulincourt, of Napoleon's day, became interested. In 1818 the Marquis de Cubières, of Paris, was owner of a part, through his marriage to Madame Olive, widow of one of the original settlers, and in the same year Joseph Bonaparte, erstwhile King of Spain, bought a big tract from James Le Ray de Chaumont, using the title of Count de Survilliers. In 1825 Count Real, former Chief of Police under Napoleon, General Grouchy, who came

too late at Waterloo, and General Desfurneaux, became land owners.

Lafargeville lies seven miles south of Clayton-on-the-St.-Lawrence. Originally Log Mills, it was named Lafargeville in 1823, and by 1850 had 50 houses, three churches and an academy.

Ten or twelve miles west of Watertown, the county seat of Jefferson County, on the Black River, and on Black River Bay, Lake Ontario, is the small settlement of Sackett's Harbor. It was its manufactures, and now a widespreading city of broad, shady streets and comfortable homes.

Sackett's Harbor, this lake port for Watertown, at the mouth of the Black River, was long a post for army and navy men. There was a fort there and in its early days before 1812 sometimes an apology for a garrison. Indeed, there are signs that the French laid out a fortification there on regular Vauban lines a century earlier, some time during the



FIG. 6. THE PEUGNET HOUSE, BUILT IN 1808.
Cape Vincent, on the St. Lawrence River.

founded in 1802 by a New York lawyer, Augustus Sackett. There are Madison Barracks and Fort Tompkins Square, which recalls a battle between the British-Canadians and our levies during the War of 1812. Here the frigates Superior and Madison were built by Henry Eckford, the one in eighty days, the other in forty-five. In May, 1813, the British, under Prevost, attacked the little place unsuccessfully, having to retire with great loss; twice the arrival of the British fleet off the harbor seemed to foreshadow the fall of the post and the taking of Watertown, already noted for existence of the French occupation of Canada.

The old church of Sackett's Harbor (Fig. 3) has the look of those erected under English architectural influences in the twenties and thirties. Observe the agreeable effect of the square belfry with its triple arched opening on each face and the unusually elaborate feature of four clock faces on the square cupola above. Note also the two columns to the rear under the four-columned porch.

Sackett's Harbor was a busy place during the war of 1812, when Henry Eckford established his shipyards and

turned out sloops and frigates with marvellous rapidity to meet the small but formidable navy gathered on the Canadian side. He had to take green wood right from the forest; because, of course, Congress had fiddled and faddled and began the war without preparation. For many decades the New Orleans and Chippewa, two of the unfinished, never-launched vessels built by Mr. Eckford, stood covered over on the stocks just as they were left after the naval victories on the lakes had removed the stress of danger.

Army and navy officers naturally made Sackett's Harbor their home after retiring from the service. The fine old frame house of General Sackett, shown in the illustration (Fig. 4), was built about 1803 by the man who gave his name to the place and is still owned by his descendants. Doctor Samuel Guthrie, to whom the discovery of chloroform has been attributed, and the invention of the percussion cap for rifles, lived in a simple old square brick house at Sackett's Harbor, which is worthy to be included in the list of old houses illustrated here (Fig. 5).

Perhaps the oldest and certainly one of the most interesting houses of stone in Jefferson County, remarkable also from a historical point of view, is the Peugnet House, built of stone in 1808 on the banks of the St. Lawrence at Cape Vincent (Fig. 6). It is said to have been prepared by Count de Chaumont for the use of Napoleon, when the latter was debating whether he should accept the suggestions of certain friends and sail for America. All the wood in the house is said to have been wrought in France and sent across the ocean. An underground passage is said to exist, leading to the river, so that if the house were surrounded a person could escape. The ball room was used for drilling soldiers during the English war of 1812-1814. It used to be known as the Cup and Saucer House. Here assembled many of the French people who fled before the varying fortunes of war in Europe, hoping to end their days among the lovely scenery of the Thousand Islands and Lake Ontario.



FIG. 7. A HOUSE BUILT IN 1816 BY COMMODORE ELISHA CAMP.
Sackett's Harbor, N. Y. (Now the Mason House.)



DETAIL OF STOOP—HOUSE OF COMMODORE ELISHA CAMP.
Sackett's Harbor, N. Y.

They brought with them the fashions and habits of Paris, and used to meet for social purposes in a style scarcely known outside of New York and Philadelphia. But very few of these interesting exiles were of strong enough fibre to stand the loneliness of that beautiful country very long. One by one they drifted back to comparative civilization. But while they stayed they made a brave fight to keep up the traditions.

It was owned by Hyacinthe Peugnet, who fled from France after Napoleon's retirement to Elba. He opened a school, which was attended by boys from Canada and Louisiana as well as the neighborhood. Here General Beauregard, of the Confederate Army, went to school.

One of the oldest places in Sackett's Harbor is the house built for himself by Commodore Elisha Camp in 1816 (Fig. 7). The brick of which it is constructed was brought from England and landed at Albany, whence it was hauled one hundred and fifty miles in wagons to Sackett's Harbor. Note the pleasing arch over the door, with its deeply recessed fanlight and the corresponding large arched window above the front door in the second story; also the broad crowsteps of the gable walls and the fine architectural treatment of the side wall with its entrance and flanking windows. The paper on the walls was imported from Turkey in 1820. The place is now known as the Mason House.

Another interesting house built in 1816 is at Chaumont, a village on one of the properties of Le Ray de Chaumont (Fig. 8. It is of dressed stone, and was originally a severe, square structure without porches; those seen in the illustration are later additions. Another more elaborate house was built in the same year at Lerayville (Fig. 9), the porch supported by four tall unfluted columns with Ionic capitals, the main house as well as the two recessed small wings crowned by balustrades and the porch continued round the entire front. James Le Ray de Chaumont, next to Pierre Chassanis, seems to have been one of the earlier landowners. As early as 1798 he bought 10,000 acres in



FIG. 8. THE LE RAY DE CHAUMONT HOUSE.
Chaumont, N. Y. (Built in 1816.)

Cortland township and he owned shares in De Wolfe's Antwerp Company. The town of Le Ray, which held its first recorded meeting in 1807, is named from him, as well as Chaumont.

Still another stone house built by the Count de Chaumont at Chaumont in 1818 is remarkable for its doorway and an air of rude solidity which must have been impressive in those days of log cabins and frame dwellings. A kitchen annex has been added to give more space within (Fig. 10).

lared portico in its degeneracy. Owing to the darkness of the second story front rooms by the heavy wooden columns and porch roof the columns were made very tall and slender, and they support a pediment which really represents the garret. Strange as this style of architecture may seem to those who reason out the purpose of a porch and the suitability of such colonnades to our climate and mode of life, it can be found in many parts of the country. It seems at one time to



FIG. 9. THE LE RAY DE CHAUMONT HOUSE.
Le Rayville, N. Y. (Built in 1816.)

Some of these old houses have been reproduced on the walls of the Roswell Flower Memorial Library at Watertown. They are disappearing as wealth increases and ideas of comfort as well as fashions in architecture change. It was a happy inspiration that gave them an abiding-place within a building likely to endure for many generations to come.

We may close the series with a view of Commodore Woolsey's house at Sackett's Harbor (Fig. 11), a frame dwelling curious in its architecture since it shows a type of the old classical pil-

have denoted a certain social rank in the possessor. It certainly was a luxury and, like many luxuries, often an inconvenient one.

In our country houses which have survived a century are rightly considered remarkable. They are being swept away through the demand for more larger and more comfortable dwellings, and those which are not so much exposed to destruction by fire. Taste has also turned against them save in cases where they are uncommonly picturesque or have historical associations connected with them.



FIG. 10. A STONE HOUSE AT CHAUMONT, NEW YORK.
(Built by Le Ray in 1820.)

It is therefore with the hope that they will prove interesting to the readers of The Architectural Record that these few notes and these few old houses in Jefferson County are offered them.

Charles de Kay.



FIG. 11. COMMODORE WOOLSEY'S HOUSE, SACKETT'S HARBOR, N. Y.



THE FIRST CONGREGATIONAL CHURCH, MARIETTA, OHIO.
The new church (1901).
E. C. & G. C. Gardner, Architects.

The First Congregational Church of Marietta, Ohio

In 1787, Congress passed a bill granting to the Ohio Land Company all of the territory northwest of the Ohio River which did not belong to Great Britain, France or Spain. It is doubtful if Congress worried itself greatly as to the exact extent or bounds of the land which it gave over, but it was specific upon one point,—a point which determined the destiny of the country,—no slaves were allowed, and the future of six of the greatest states of the Union was settled for all time.

The leaders of the Ohio Company were Manasseh Cutler and Rufus Putnam, both of Massachusetts; and in the spring of 1788, Putnam brought the first emigrants down the Ohio River to a point where the Muskingum River joins it, and there began the city of Marietta.

Naturally one of the first acts was the establishment of a church. In 1801 the First Congregational Society was organized, and meetings were held in a block house and hall until the completion of the first church, which is illustrated here.

This church was begun in 1807. It was used for services in 1808, and completed in 1809. It is not known who designed the church. Gen. Putnam is credited with it, so is the Rev. Samuel Robbins. Gen. Putnam was the leading man on the building committee, and had had much experience in building. In the French and Indian wars and in the Revolution especially, he was constantly called upon to design and erect structures, his best known achievement being probably the fortifying of Dorchester



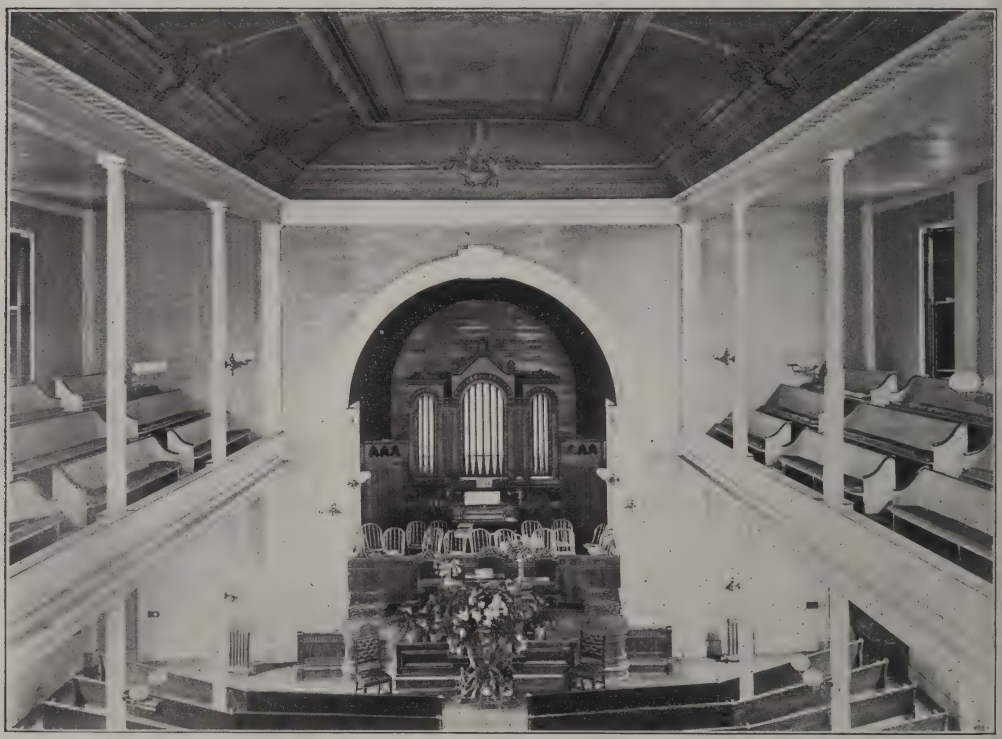
THE FIRST CONGREGATIONAL CHURCH, MARIETTA, OHIO.
The old church (1809).

Heights, a brilliant piece of engineering which forced Lord Howe's evacuation of Boston.

It would seem quite possible that in Gen. Putnam's later years the designing of this church would be a most natural thing. It was evidently a work in which he took great interest, and well-to-do men of his type were prone to do such work in the first years of the last century.

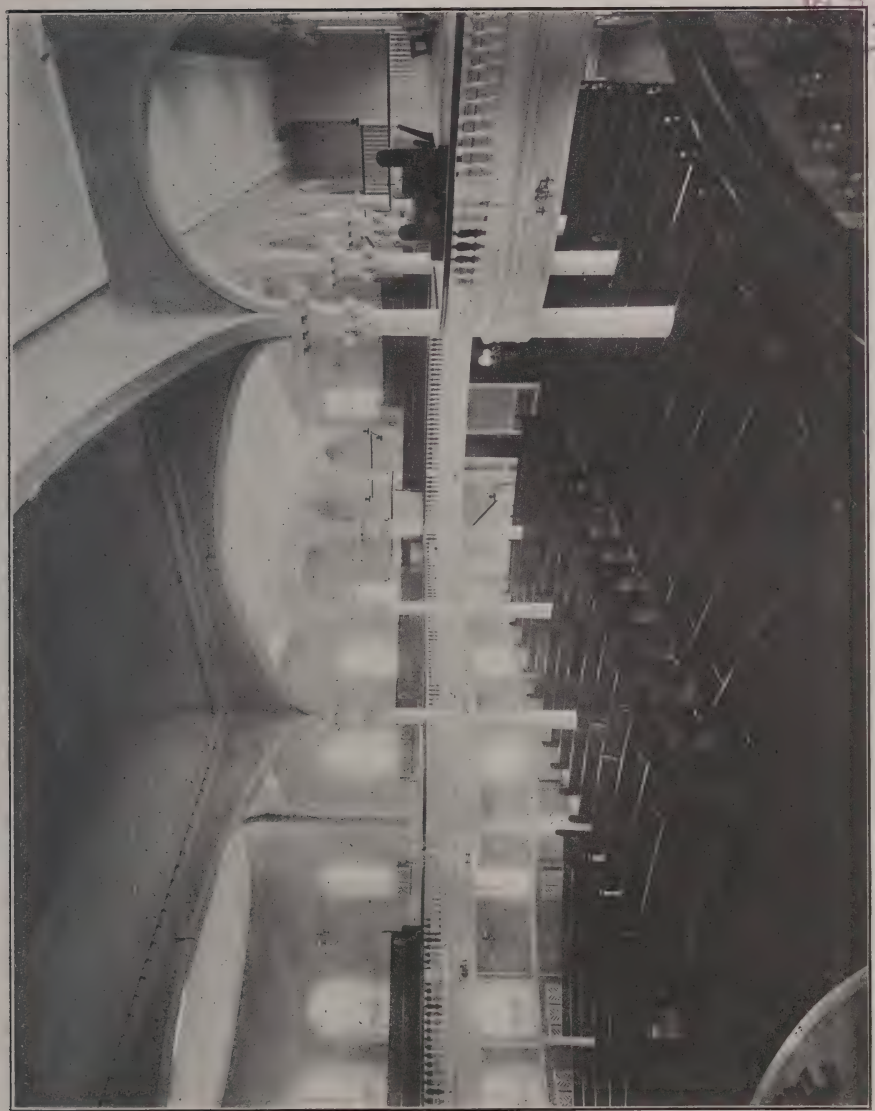
Whoever designed it, the church was on its completion the finest west of the Alleghenies. Morse, in his geography (ed. 1811), speaks of it as "an elegant structure." It was not beautiful perhaps, but it was interesting. The interior, both in plan, proportion and detail, is straight from Massachusetts, and rural Massachusetts at that. The bel fries of the twin towers are of the type as unmistakably associated with the salt breezes of Massachusetts or Buzzards Bay, but foreign to the inland towns of New England.

The entire front, with its twin towers, either shows a laudable desire to excel twofold what had been left at home, or what seems to me more probable is due to the influence of New Orleans, Natchez or St. Louis, for Marietta then had but one main highway to the world, and the most of her commerce was to the south and west.



THE FIRST CONGREGATIONAL CHURCH, MARIETTA, OHIO.
Interior of the old church as built in 1809.

There was a large French element there. The town, in fact, was named after Marie Antoinette, and at the first meeting of the directors of the new city, the following resolution was passed: "That the city at the confluence of the Ohio and Muskingum Rivers be called Marietta; that the directors write to his excellency, the French ambassador, informing him of the motives for naming the city, and request his opinion whether it will be advisable to present her



THE FIRST CONGREGATIONAL CHURCH, MARIETTA, OHIO.
Interior of the new church, 1905. E. C. & G. C. Gardner, Architects.

majesty of France a public square." Thus did the town receive its name.

The cost of this first church was $7,349.03½, and Joshua Shipman was the master builder.

The additions and changes of 1901 were made to meet the following conditions: 1, Provision for a large organ and chorus choir; 2, a fifty per cent. increase of seating capacity; 3, various rooms for pastor's study, choir and anterooms and the like; 4, a more elaborate exterior and interior; and 5, the carrying out of the above conditions with a minimum of change in the original structure and at a moderate expense.

The original framework of the church was untouched, except that the rear wall and one bent of the side walls were removed to make room for the short transepts, and the towers taken down to the belfry decks.

Immediately after the burning of the remodeled church, in 1905, it was decided to rebuild in brick and to make little change in the exterior design. In the interior, however, a single order was substituted for the nave columns, in place of the slender double order in the original church, which had been retained in the remodeled building.

The new building was moved back several feet from the street, and the first floor raised to lessen the opportunities which the Ohio River rarely fails to seize.



THE FIRST CONGREGATIONAL CHURCH, MARIETTA, OHIO.
Showing the interior as it was altered in 1901.
E. C. & G. C. Gardner, Architects

Mr. Alfred A. Pope's House

AT FARMINGTON, CONN.

McKIM, MEAD & WHITE, Architects

Mr. H. S. Robbins' House

AT LAKE FOREST, ILL.

JOHN G. ROGERS, Architect





A CHARMING COLONIAL HOUSE ENHANCED BY AN APPROPRIATE SETTING.
Mr. Alfred A. Pope's House.
Farmington, Conn. McKim, Mead & White, Architects.

PUBLIC LIBRARY



BOSTON PUBLIC LIBRARY

FROM THE SIDE, THIS HOUSE PRESENTS A MORE ANIMATED APPEARANCE AND GIVES THE SPECTATOR A BETTER IDEA OF ITS SIZE.

Farmington, Conn. Mr. Alfred A. Pope's House. McKim, Mead & White, Architects.



A GOOD VIEW FROM THE PERGOLA INTO AN ATTRACTIVE FORMAL GARDEN.

Farmington, Conn. Mr. Alfred A. Pope's House. McKim, Mead & White, Architects.

BOSTON ARCHITECTURAL CLUB LIBRARY



THE ENTRANCE HALL IS ALMOST SEVERELY PLAIN BUT VERY TASTEFULLY FURNISHED.
Mr. Alfred A. Pope's House. McKim, Mead & White, Architects.
Farmington, Conn.



THE DRAWING ROOM.—HERE AGAIN THE FURNISHINGS HARMONIZE WELL WITH THE ARCHITECTURAL TREATMENT.

Farmington, Conn. Mr. Alfred A. Pope's House. McKim, Mead & White, Architects.

BOSTON PUBLIC LIBRARY



THE SECOND STORY HALL SERVES WELL AS AN ART GALLERY.



THIS VIEW GIVES AN IDEA OF THE EXTENT OF THE HOUSE; THE CAMERA HAS PERHAPS EXAGGERATED THE SCALE A BIT, BUT THE FURNITURE SERVES TO CORRECT THIS DEFECT.

Mr. Alfred A. Pope's House.

Farmington, Conn. McKim, Mead & White, Architects.



AN INTERESTING LIBRARY.



THE COLONIAL IDEA OF EXTREME RESTFULNESS OF TREATMENT HAS HERE BEEN ADMIRABLY CARRIED OUT, EVEN IN THE FURNITURE.

Farmington, Conn. Mr. Alfred A. Pope's House. McKim, Mead & White, Architects.



THE LIVING ROOM.—A VIGOROUS TREATMENT IN WHICH CONSTRUCTION AND MATERIAL ARE FRANKLY ACKNOWLEDGED.

Lake Forest, Ill. Mr. H. S. Robbins' House. James G. Rogers, Architect.

BOSTON PUBLIC

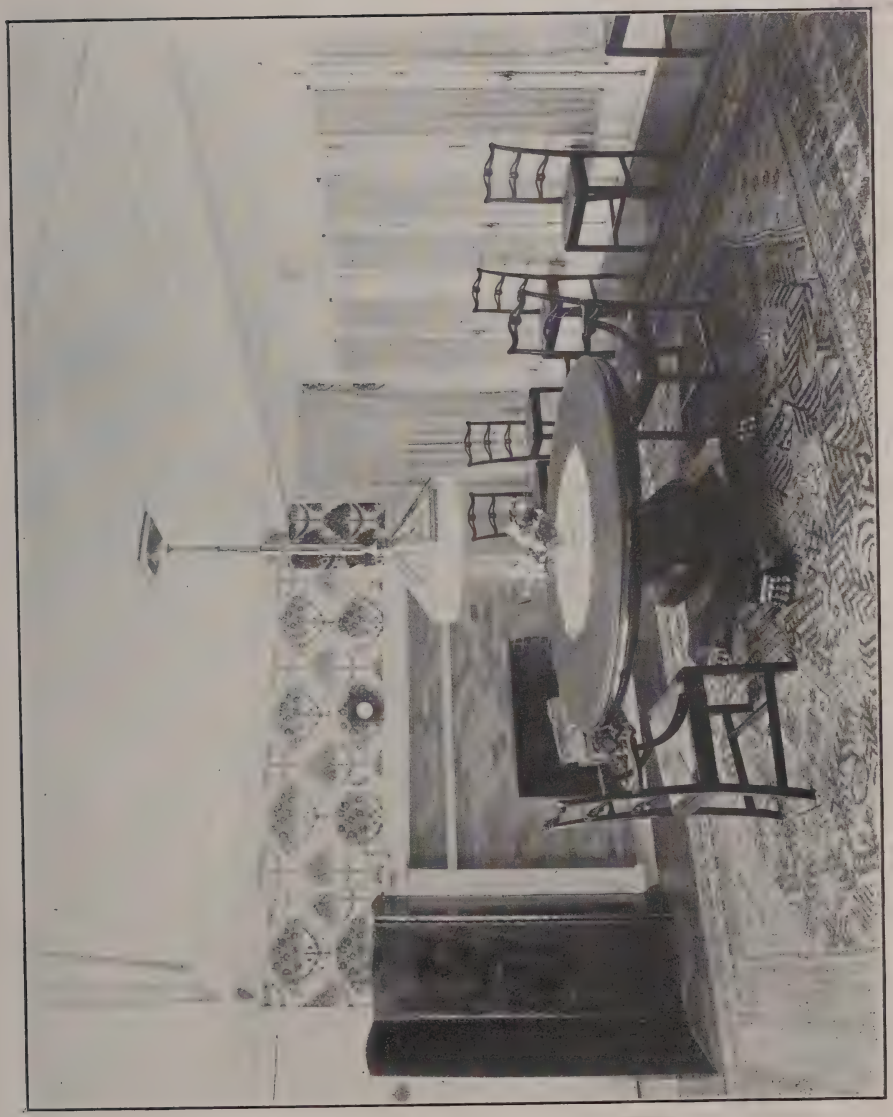


ANOTHER VIEW OF THE LIVING ROOM.
Mr. H. S. Robbins' House.

Lake Forest, Ill.

James G. Rogers, Architect.

PUBLIC LIBRARY



THE DINING ROOM, MR. H. S. ROBBINS' HOUSE. James G. Rogers, Architect.

Lake Forest, Ill.



THE HALL IN MR. H. S. ROBBINS' HOUSE.

Lake Forest, Ill.

James G. Rogers, Architect.

Ornamental Metal Work and Wire Glass

During the past five or six years, but especially within the last year, since the Baltimore conflagration, a rational and highly necessary transition has been steadily going forward in the matter of developing inefficient and unsatisfactory details of fire-resisting construction into efficient means of fire prevention or resistance, and in rendering such details not only adequate under fire test, but transforming hitherto unsightly and crude appearing elements of design or construction into features capable of an attractive or even a highly architectural treatment.

This transition has been progressing ever since the modern type of so-called fireproof building became an established fact, for as in all other developments of constructive art, there came first the creation of an original idea, then improvement and perfection of detail, and later the attempt to co-relate successful construction with artistic effect.

Especial progress has been made since the great Baltimore fire, and the experience gained in that catastrophe has served as a wonderful educator to investors, insurance interests, and those entrusted with building design and construction, and has been a powerful object lesson to the manufacturer of building materials and devices. That the prudent and far-seeing investor or the progressive architect has demanded something better than the old order of things, and that this demand has been met by ingenuity and improvement, successful from the standpoints of efficiency and appearance alike, there can be little doubt on the part of those who closely follow the better class of building operations.

One great reason for the marked improvement in many fire-resisting details of design is that the architect is realizing the fact that efficiency under fire test and ugliness need not necessarily be synonomous. The civil engineer, dealing with bridges, railroad work, dams, and other large problems of natural forces, and even the architectural engineer engaged in the design of steel skeleton buildings and foundation work, is proverbial for his lack of appreciation of architectural beauty, at least in so far as exhibited in any of his handiwork; while on the other hand, the architect has generally established a reputation among engineers or fire preventive specialists for caring only, or principally, for decorative design regardless of efficiency in many instances, and with lack of enthusiasm, to say the least, over many general features or details of design which might be of great practical value from a constructive or fire-resisting viewpoint, but which could seemingly be attained only with detraction from the conventional or desired artistic results.

And this view of the architect is only natural, in a way, especially when the problem of a thoroughly fireproof building is presented; for we are very apt to picture such a structure in the mind's eye as a massive, uninteresting and inartistic pile of brick, terra-cotta or concrete, with solid masonry partition walls, tin or metal covered doors and window shutters—in short, a structure wherein all thoughts of beauty or architectural expression have had to be subordinated to considerations of purely structural and practical value.

But such is not the case, at least in any such extreme sense. The ingenuity of the architect, coupled with the endeavors of progressive contractors and manufacturers, has succeeded in solving, at least in part, the problem of making many details of fire-resisting design attractive and ornamental as well as efficient; and it is to the invention and application of wire glass that many of these improvements are principally due.

The first marked attention paid to the possibilities of wire glass construction was the direct result of the Baltimore fire. This conflagration amply justified the *raison d'être* of fireproof building construction, or fire-resisting construction more properly speaking, in its

essential features at least; but many vital individual points or details in such construction were found either wanting entirely or sadly lacking in adequate efficiency. Among such defects, or attributes to the basic principles of fire-resisting construction, *i. e.*, the employment of fire-resisting materials for the essential structural members, no feature of ordinary building convention received such criticism, and deservedly, as the unprotected window areas—unprotected as regards external fire hazard from adjacent or neighboring property, and unprotected in the sense of failing to isolate one story from another in the same structure. It is not necessary to review here the experiences of this conflagration at length, but as the prevalent type of tin shutter was found totally inadequate, much prominence was naturally directed to those few but significant instances in which wire glass in metal frames and sash had been found, even in the heart of the conflagration, to be most effective. These most severe tests of this material by tremendous heat, and their fulfilment of all that could reasonably be asked, directed renewed interest to the possibilities of wire glass as an effective fire-stop which might, at the same time, not only be unobjectionable as to appearance, but susceptible of architectural treatment in combination with wrought- or cast-iron or bronze.

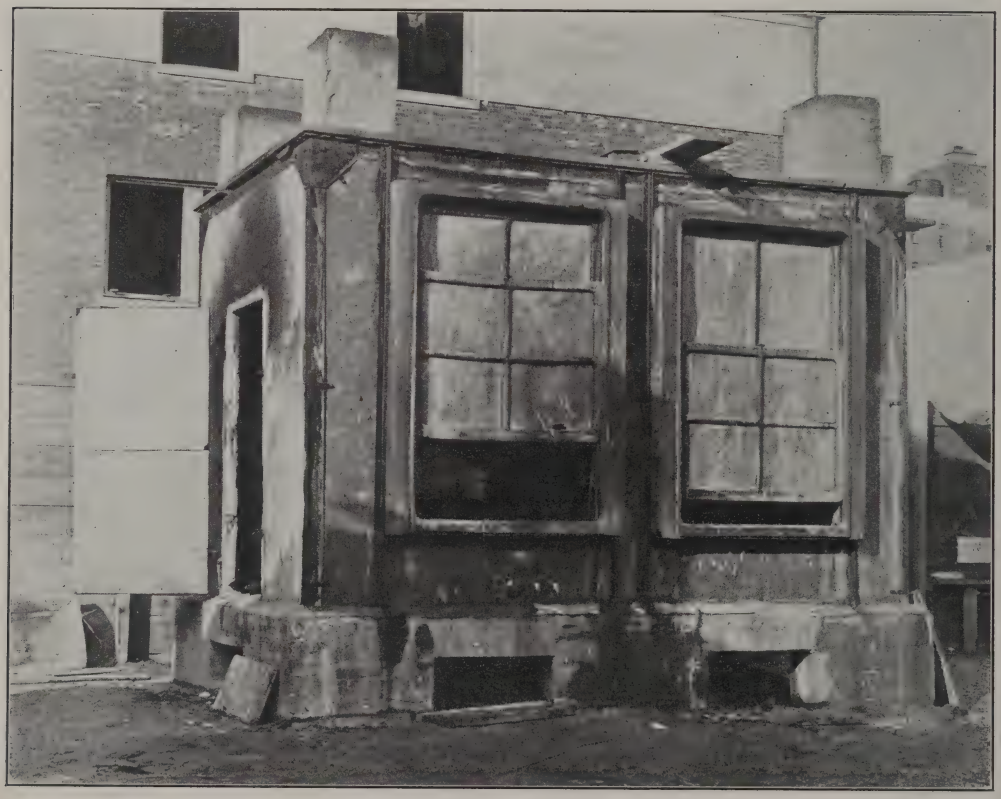


FIG. 1. THE FIRE TEST HOUSE AT COLUMBIA UNIVERSITY, SHOWING THE RESULT OF A FIRE TEST ON WIRE GLASS.

To illustrate the high fire-resisting qualities of wire glass, Fig. 1 shows the exterior of one of the test-houses at the fire testing station of Columbia University in New York City, where, on April 8, 1905, Professor Ira H. Woolson of that university made a test of a patented fireproof composition material, in combination with wire glass. This illustration

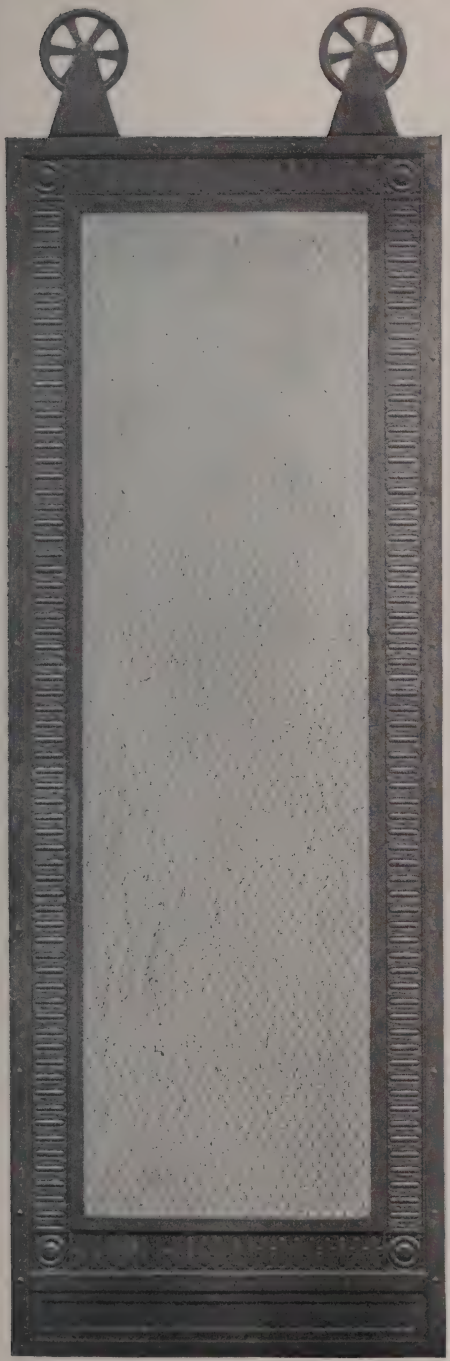


Fig. 2. Iron and Wire Glass Elevator Door, Kean, Van Cortlandt Building. New York, N. Y. Warren & Wetmore, Architects.

shows the condition of the glass after "a continuous fire against the material for one hour, bringing the heat gradually up to 1,700 degress Fahr. during the first half hour, and maintaining an average of 1,700 degrees during the last half of the test. Then a 1⅛-inch stream of cold water was thrown against the material for 2½ minutes, at hydrant pressure, which at this location varies from 25 to 30 pounds.

Immediately after the fire started the glass began to crack in all directions, but the wire held it from falling out. The radiation of heat through the windows was intense, but they proved an effective fire stop. The condition of the glass after the fire, however, is better shown in the illustration than in words. Suffice it to say, the panes were intact after the test, save for one small piece at the bottom of one sash which was accidentally knocked out by the throwing in of a log of fuel wood. The innumerable small pieces into which the glass cracked as a result of the early stages of the fire were prevented from separating by the embedded wire, until the later more intense heat practically fused them together again into entire panes.

Here, then, is to be found the substitute for the heretofore necessary but objectionable iron or tin-covered shutter, a well known substitute by this time, but one which seems not to have developed in proportion to the possibilities opened up. Wire glass windows are no longer an innovation, but their use has so far been almost exclusively confined to warehouse or factory buildings, side and rear walls and the like, where appearance is not considered of paramount importance. In these cases the glass is placed in sash and frames of copper or sheet-metal, or sheet-metal covered wood, or, rarely, in cast-iron sash and frames. The details have usually been of the plainest character, looking to efficiency in exposed locations, rather than to effectiveness in appearance.

But if the protection of window areas against external fire exposure is necessary, and if wire glass will accomplish

*From report by Prof. Woolson to the Superintendent of Buildings in New York.

this protection when placed in suitable fire-resisting frames and sash—both of which premises must be admitted—why, then, should not some attempt be made to solve this problem in a rational and architectural manner? There is still but a single example and this a very recent

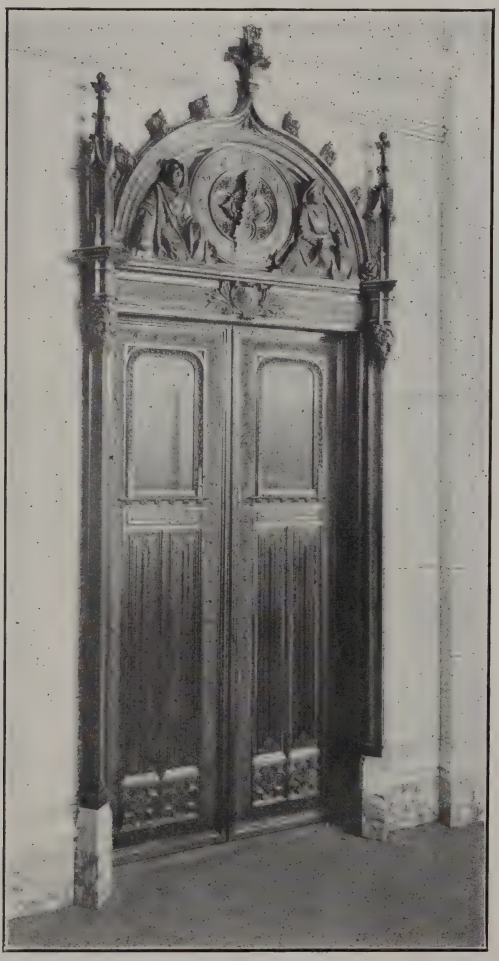


Fig. 3. Bronze and Wire Glass Elevator Doors on the First Story of the Trinity Building. 111 Broadway, New York.
Francis H. Kimball, Architect.

one, of an entire important fire-resisting building devoted to offices in which wire glass was used for the windows throughout, namely the 12-story Commercial Realty building, Norfolk, Va., Messrs. Parker & Thomas, architects. The sash and frames of all windows throughout this building are of sheet-metal over wood, with plate wire glass in all lights.

In marked contrast to this lack of development in the window problem has been the great advance made in the past year or two in the construction of elevator enclosures. Here, too, the necessity for some architectural treatment of a light-transmitting but fire-resisting partition has long been apparent. Both common sense and past experience show the folly of running open light shafts, stairwells, or elevator shafts through successive stories of otherwise fireproof buildings *unless surrounded by fireproof partitions,* but here, until the advent of wire glass, the architect was either at variance with his client over relegating stairways and elevators to isolated protected enclosures of brick, terra-cotta or plaster, for the sake of safety in spite of appearance, or at variance with himself, in the fear that departure from the conventional treatment of such features as stairways, elevator grilles, etc., would rob an otherwise barren interior of needed architectural effect.

But as soon as the possibilities of plate wire glass became apparent, the solution of the elevator enclosure was rapidly accomplished. Here were the means of preserving the conventional grille-like appearance, treated as plainly or elaborately as circumstances required, and at the same time providing an adequate fire-resisting enclosure which would be both non-obstructing to the view of the car operator in taking on or letting off passengers; an important consideration under our rapid methods of operating elevator cars.

All of the different types of wire glass have been employed for this purpose, rough, ribbed, maze and polished-plate wire glass, but the latter variety is now generally employed on passenger elevator fronts. Fig. 2 shows a single elevator front door, of iron framework, with a single light of polished plate wire glass. Fig. 3 shows the solid bronze elevator doors in the first story of the new Trinity Building, New York (arranged to slide either way from the center), where small upper panels only are provided with wire glass; while Fig. 4 shows the elevator fronts in the second

to twenty-third stories in the same building.

Fig. 5, at the end of this article, shows the elevator enclosure in the first story of the Rector Building, Chicago, where plate glass was used in the doors, and plate wire glass in the transom panels. This latter photograph shows very strikingly the slight difference in transparency between ordinary plate glass and plate wire glass.

Fig. 6 illustrates the first floor of the new Chandler Store Building, Boston. These fronts are built of cast and wrought iron, with plate wire glass panels, the doors being of the three-fold patented type, so arranged by means of lever latches as to permit a two-thirds available opening in front of each elevator car. One panel of each front is stationary, behind which the other two doors slide, one door travelling twice as far and twice as fast as the other door, so that they are both fully open at the same instant. These photographs show the manner in which the architects designed the stairwell, adjoining the elevator shafts, treating it, as far as the appearance from the store side is concerned, exactly like another elevator front. The door to the stairway opening is made in one entire section, running on a track and ledge within the stairwell. A fusible link connects an overhead chain with counterbalanced weights, so that the parting of the link under any high temperature would cause the automatic closing of the door. Thus

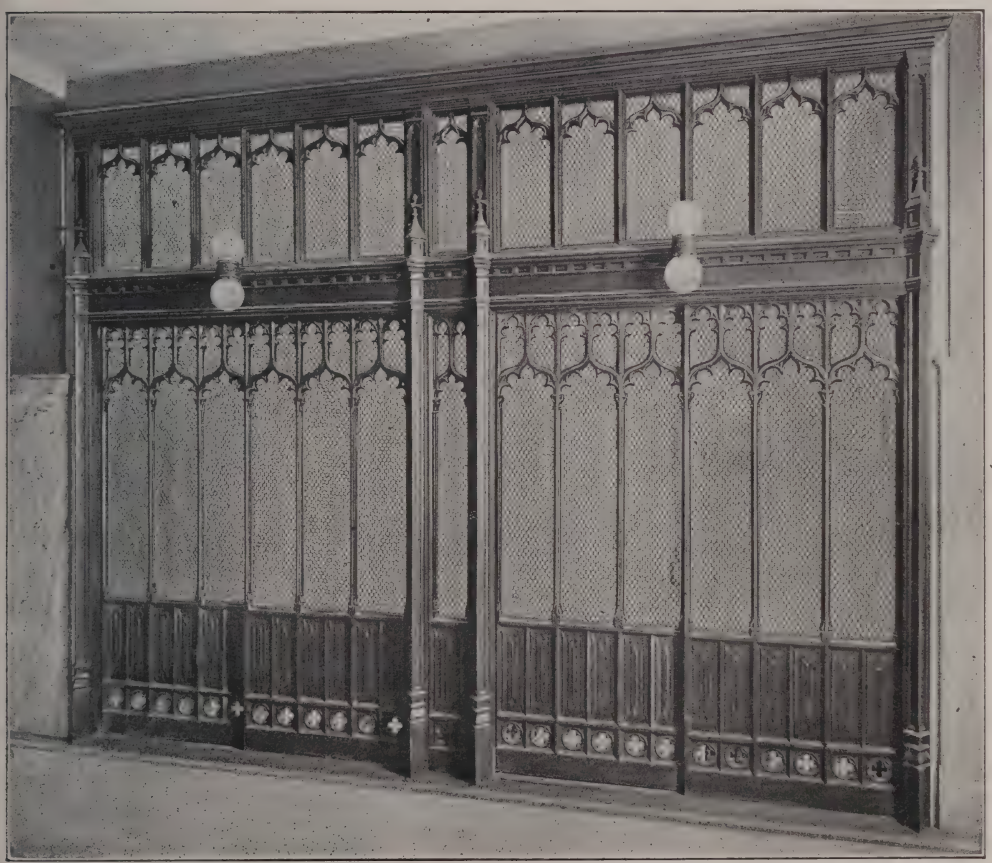


FIG. 4. TYPICAL ELEVATOR ENCLOSURE, 2D TO 23D STORIES, TRINITY BUILDING. 111 Broadway, New York. Francis H. Kimball, Architect.



FIG. 6. A MORE ELABORATE METAL DECORATION WITH LESS GLASS SURFACE THAN FIG. 5.
CHANDLER STORE BUILDING.
Boston, Mass. Peabody & Stearns, Architects.



BOSTON PUBLIC

FIG. 7. A WELL-HUNG MARQUISE OF IRON AND WIRE GLASS. THE RECTOR BUILDING. Chicago, Ill. The Winslow Bros. Co., Manufacturers.

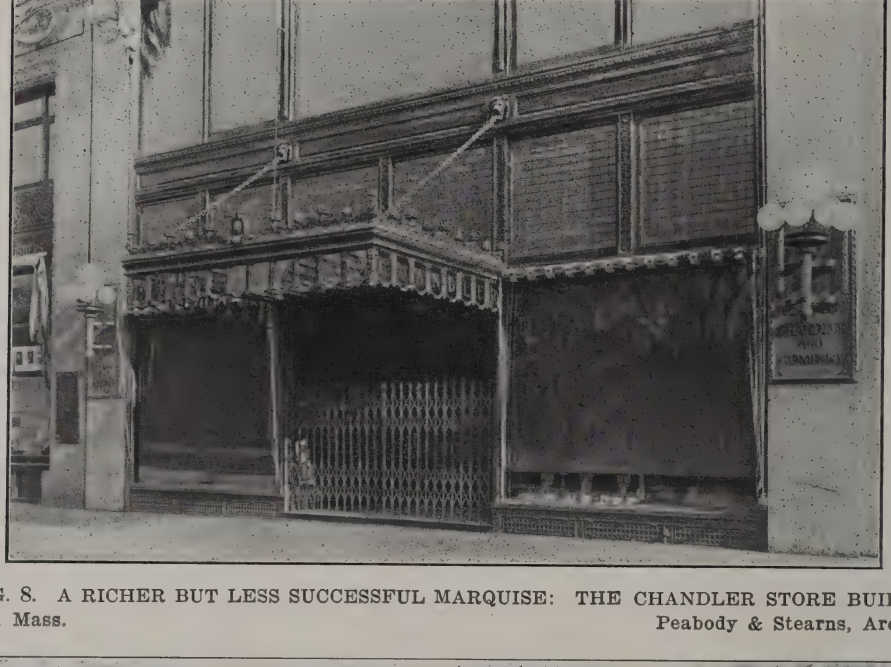


FIG. 8. A RICHER BUT LESS SUCCESSFUL MARQUISE: THE CHANDLER STORE BUILDING. Boston, Mass. Peabody & Stearns, Architects.

FIG. 9. A TYPICAL KIOSK OF THE INTERBOROUGH RAPID TRANSIT RAILROAD (SUBWAY). City Hall, N. Y. Heins & La Farge, Architects.

the stairwell is open and accessible under normal conditions, but completely isolated in time of fire.

These several examples serve to show how intelligently and how well the architect and the iron-worker have adapted old forms and precedents to new conditions, and, even aside from the far greater practical efficiency of such wire glass enclosures, it cannot be said that the transition has resulted in any lessening of architectural treatment or effect. Quite the contrary, in many examples, at least, as witness the most pleasiing, architectural, and at the same time practical treatment accorded the elevator fronts in the Trinity Building.

The combined use of wire glass and iron or bronze has not been confined to elevator fronts and windows alone, although it is chiefly in these details of building construction that innovations have been made. Stairway enclosures, partitions and marquises are now largely designed of an iron or bronze framework, filled in with plate, maze or rough wire glass. Figs. 7 and 8 show respectively the marquises of Rectors in Chicago, and the Chandler Store Building in Boston. Fig. 9 shows one of the many iron and wire glass kiosks of the new rapid transit subway in New York City, the lights being of the rough or hammered wire glass.

J. K. Freitag.



FIG. 5. A FRANK BUT DECORATIVE TREATMENT OF AN IRON AND WIRE GLASS ELEVATOR ENCLOSURE. THE RECTOR BUILDING.
Chicago, Ill. The Winslow Bros. Co., Manufacturers.



FIG. 1. ANCIENT PERSIAN GLAZED TILES FORMING A MOSAIC PICTURE, WITH PAINTED FIGURES OF MEN AND WOMEN AMONG TREES AND FLOWERS.

(Reproduced through the courtesy of the Metropolitan Museum of Art, New York.)

NOTES & COMMENTS

SOME FORMS OF PERSIAN ART

The highest expression of Persian art is associated with its architecture. The keynote which it ever sounded was "utility through decoration," and while some may regard art of this character as of secondary importance as compared with that which is independent of alliance with industrial aims, the fact remains that no race was ever more thoroughly imbued with the artistic sense than the Persian, and it is surely most creditable that the artists of that nation were able to turn their talents to practical account. Nor was this power ephemeral, for the Persian artist has gone on century after century working hand in hand with the architect and the builder. Proof of this is seen everywhere, and particularly in the extremely beautiful designs reproduced in the windows of Persian houses.

The Persian artist seems to have always had an innate faculty of adapting himself to surrounding conditions. In the southern provinces, where stone and marble are largely used in the construction of houses, these materials are naturally employed as the agencies for the expression of art ideas. On the other hand, in the Caspian region, where wood is the chief building material, the piazzas, mullions and casements are gorgeously decorated with designs to which that material best lends itself, but in a manner strictly in harmony with Persian concepts. Even in the most humble dwellings, a broad window with a beautifully decorated casement is no uncommon sight. In the capital city, Teheran, the materials commonly used for house building are sun-burned—or sometimes kiln-dried—bricks, and mud toughened with straw—"cargêl," but even under rather uninviting conditions one can see ample proof of the Persian genius for decoration; and, indeed, by the use of plaster of Paris these mud houses are often converted into really beautiful works of art.

But it is not only in connection with architecture that the exposition of Persian art prevails. It is seen, too, in the decorated pottery, especially in that kind known as "Kashee," which was first introduced into Persia by Chinese artisans. This ware is an admirable faïence, either polychromatic, or of prevailing black or blue-black tints, produced by Chinese artisans who knew how to give it lightness of touch and a few suggestive strokes characteristic of blue chinaware, interwoven with quaint bits of landscape and lovely floral patterns, in a conventional but thoroughly decorative style. Later, when the Persians had developed a keramic art of their own, the designs of the Chinese workmen were modified by native ideas, resulting in a ware entirely distinct and national. One of the chief differences between these two wares is that while the Persian pottery is lighter and can be scraped or cut with sharp steel, the Chinese blue ware is as hard as flint. White porcelain of a translucent milky tint was also made in Persia in the early days. The glaze is hard and pearl-like. Examples of this ware are now very seldom seen.

In general, Persian faïence is characterized by an azure blue or golden yellow ground, generally covered with figures, birds, foliage and other ornaments traced in white. The wares of Persia, Rhodes and Asia Minor, which somewhat resemble porcelain, are similar in character, and there is no sure criterion by which to distinguish them. The color and ornamentation are very brilliant and of great beauty.

Excellent examples of the early keramic art of Persia have been found in the lowest of the three buried and superimposed palaces at Susa, the ancient Shushân, in southwestern Persia. Among them are a number of glazed tiles in polychromatic designs which are unique in manufacture and stand out prominently among the most striking art objects of the world. The manufacture of these enamelled tiles dates from the tenth century. The walls of the ruined mosque at Sultaneat were cased with them. They were deep blue in color with yellow and white scrolls and devices, and were generally made in arabesque patterns, sometimes mingled with flowers and animals, which latter characteristic distinguished them from Arabic patterns.

At Susa, too, have been discovered examples of a form of keramic painting bor-



FIG. 2. THIS TILE SHOWS THE FIGURES TO BETTER ADVANTAGE IN THAT THE CONTRAST BETWEEN THE FIGURES AND THE FRAME OF THE COMPOSITION IS SHARPER THAN IN FIG. 1.



FIG. 3. WHILE FIGS. 1 AND 2 ARE PORTIONS OF A RUNNING ORNAMENT, THIS EXAMPLE SHOWS A COMPLETE PATTERN.
(Reproduced through the courtesy of the Metropolitan Museum of Art, New York.)

rowed from Chaldæa, and including such objects as a painted lion, and a procession of figures representing the "Immortals." This art has been perpetuated, and as late as the reign of Shah Abbass (1600-1630), pictorial plaques were made which rival the keramic designs of Susa that were executed two thousand years earlier.

These glazed tiles, of which mention has been made, were decorated with an endless variety of design, and were used for incrusting floors and walls, especially in and around Teheran, where the absence of a marble suitable for the purpose afforded an opportunity to push the manufacture of tiles into extraordinary prominence. The interior of Persian baths is often completely covered with such tiles, as well as the outer surface of the domes of mosques, minarets, city gates, etc. An American writer, speaking of this old Persian tile-work, which is far more beautiful than the more modern product, believes that the special influences which have exerted a powerful effect in directing the art-progress of Persia, were the conversion of the country to Mohammedanism; the consolidation of the legends of Persia into a popular form, thus reviving interest in art and stimulating the fancy of the people at a time when the arts were entering on a new phase of expression; the induction into power of the Sefavean dynasty; and the importation of Chinese and Indian artisans into Persia.

Tile-making had two distinct periods. The most interesting kind of tile produced was called "reflêt," on account of its marvellously iridescent glaze. "The entire surface," writes a connoiseur, "gleams with a massive polish or glaze which, in a broad, front light, gives the effect of polished marble, while a glancing side light reveals mysteri-

ous opalescent flashes." The secret of compounding those intense blues and this wonderful glaze seems to have become one of the lost arts of Persia, although there is a tradition that gold entered into its composition.

The art of making iridescent glazes is believed to have been invented in Persia before the Mohammedan conquest, and it is probable that the city of Rheï (or Rhages),



A Modern Imitation of an Ancient Persian Tile, Showing the Re-discovered Iridescent Glaze.

which was destroyed some six hundred years ago, and was a large city long before the Christian era began, was one of the most important centres for the manufacture of these "reflêt" tiles. After the conquest by the Arabs, the making of iridescent ware was still further developed until it became one of the most widely practiced arts in Persia. Some of these tiles, now in the museum at Sèvres, France, are about nine inches square and most brilliant in color. They are of a blue pattern on a white ground, smaller oblong tiles forming the border. The tiles were not always made of the same length, for some have been found measuring eight feet each in length.

The glazes were of different kinds, each one iridescent "like the mystic spark of the opal, or the shifting splendor of the dying dolphin," and yet each having a chromatic tone entirely its own. The secret of preparing these lustres, which was known to the master workmen of Natanz, Kashân, Rheï, Nain, and other cities, seems to have been lost in Persia about two centuries ago, but it is said that near Guadalajara, Mexico, there are some potters who know the secret, which, they claim, their ancestors learned in Spain from Persian artisans employed by the Moors; and it is also a fact that Messrs. Edward and William Lycett, of Atlanta, Ga., who have during the last twenty years been studying the Persian reflêts, have produced a glaze which they assert to be an exact duplication of the ancient "Murrhine."



Carved Representation of a Fish in Tile, Covevered with an Iridescent Glaze; Believed to be a Faithful Reproduction of the Ancient "Murrhine."

A specimen of this ware, which is now in the National Museum, is here reproduced. The Romans, too, as early as in the days of the Cæsars, knew of this wonderful ware, and paid enormous prices for vases made of it. Pliny speaks in glowing terms of its iridescent glaze, but the secret of its manufacture has not been divulged, excepting so far as the Lycetts may be said to have rediscovered it. All that is actually known of its earliest origin is that it was first brought to Rome by Pompey, and it has variously been supposed to be Chinese jade, porcelain, fluor-spar, iridescent glass, etc. Another belief is that it had a talc or soapstone body, covered with iridescent glaze.

During the reign of Shah Abbas (1600-1630), various forms of art were revived, and several of the cities became prominent for the production of special objects displaying a high order of skill and æsthetic talent. The manufacture of reflêt pottery again became prominent in his reign, and continued

to flourish up to the time of the disastrous invasion of Mahmood, the Afghan.

In the later days of the Sefavean monarchs the sacred tombs were redecorated with a species of "reflêt" tile, resembling the iridescent ones of earlier times, but generally more fanciful in shape and with a greater variety of tints. Under their rule, too, the walls of palaces and pavilions were incrusted with pictured tiles of two classes: the first, mosaic in pattern and of wonderfully vivid colors, including a deep lapis-lazuli blue, which cannot be reproduced even in Persia at the present time. Tiles of the second class were emblazoned with fanciful grotesque designs in relief.

So admirable an impression has Persian ware produced at all time that English pottery-makers introduced what they called "Persian ware" only a little more than twenty years ago, in which decoration was freely applied. It is modeled in low relief with a semi-transparent glaze which appears darker in color where it is thickest, as in the hollows, and lighter on the projections.

R. I. GEARE.

TOWN IMPROVEMENT

A pamphlet report issued by the Mattapoisett Improvement Association is of interest as a model of what a village improvement association's report ought to be. It is well printed on good paper; it has an attractive but fittingly simple cover. The text includes an introduction that in a dozen lines gives the story of the society's beginning, and in half a dozen more makes acknowledgments where these are due. Then come the by-laws. A half-tone of a Mattapoisett scene follows, as introductory to the address of the President—a model in itself, and only twenty-seven lines long! The reports of Secretary and Treasurer are businesslike and equally brief. The short reports of the committees follow. There are committees on rubbish, on street watering, on trees, paths, bridges, fences and grounds, on historic interests and cemeteries, on gardens and seeds, and on entertainment—the latter having the task of raising the something like five hundred dollars annually needed for the society's various activities above the sum furnished by membership dues. At the end of the volume are the committee and membership lists. Mattapoisett, which is on Buzzard's Bay, is fortunate in having a summer colony of well-to-do people; but nowadays most towns have that. And the improvement society is not made up of the summer colonists, nor is its work done by them. They have a representative among its officers, and it may be that some of them constitute the dynamo of the society—but if they do, they are at once tactful and modest, for it nowhere appears in the report. In fact, there is evidenced that harmonious working together for the common good which should be attainable in any such village, and the result should be an encouragement to every reader of this note to begin a like work in the village to which he goes in summer. Townspeople and summer colonists have the same interests in improvement work, and if the summer people, who can journey to fame by so many bigger ways, would be content to work on perfect equality with the villagers, and even see with equanimity some of the glory that really ought to be theirs fall upon those emptier and broader shoulders, so much might be accomplished! One can guess that such is the secret of the success in Mattapoisett.

IMPROVEMENT OF COLUMBIA, S. C.

The report on the Improvement of Columbia, capital city of South Carolina, is exhaustive. It is amply illustrated with photographs and diagrams, and is very long. As Columbia is a small town—belonging to a class that as yet rarely feels able to indulge in the luxury of expert advice—the report has the added value of suggestiveness to other cities of like size. And there always is a good deal that one town can learn from another. In their preface, the authors urge the appointment of a "Joint Improvement Commission," to be created by city and State, "with full power to adopt and carry out a systematic, well-conceived scheme of improvement that would not be subject to the passing whims or fancies of even well-intentioned individuals who might be in temporary municipal or State authority." It would be a great thing if every city and town that has secured this sort of a report could have such a commission. The scope of the report is indicated by the following subheads: A civic centre, the topography and landscape as related to improvements, streets and street trees, overhead wires, city blocks and a park system. As the authors say, a plan of this sort should consider the tendencies of growth and the physical features that are likely to influence this growth, the needs of

the community as indicated by present and probable business and social requirements, and the traditions and character of the residents. It is plain that, if reports be properly based on these conditions, the problems of no two cities can be exactly alike.

PAMPHLET REPORTS

The pamphlet literature is made up mainly of park reports, of which few are generally helpful; of reports of associations and societies, of which a considerable number are suggestive, interesting, and amazing as records of the movement's progress; and finally improvement plans for specific communities. The latter is a recent development; but it already includes much, both of fact and of theory, that is exceedingly valuable. Such reports are those of the Washington Commission, of the Cleveland and St. Louis group plan commissions; of the Olmsteds on park systems for Portland and Baltimore, and on the improvement of Detroit; of Mr. Robinson for the cities of Detroit, Colorado Springs, Denver, Honolulu, and Oakland; and now an admirable report has been issued by Kelsey & Guild, of Boston, on the improvement of Columbia, S. C. The latter is in pamphlet form, but to some of the others there has been given the dignity of board covers.

BOSTON BILL BOARDS

A very interesting and lively bill board discussion has lately been in progress in Boston. It raged around the sacred Common, the tranquil beauty of which had been disturbed by huge signs on buildings near its margin. All the newspapers joined in the crusade; men like C. Howard Walker, Edward R. Warren, and F. A. Whiting took the leadership; thousands of return postal cards were sent out, the responses showing a civic spirit awakened to protest; and the Twentieth Century Club itself devoted a luncheon to the subject. Presently the board on the Hotel Pelham was removed and the Gillette Safety Razor Co., which maintained it, wrote, "We are impressed by the agitation and civic attention manifested, . . . and desire to assure you of our cooperation in preserving the architectural grace and pleasant views in and about Boston Common." Other successes then followed. The event has an added significance through the circumstance that a few weeks earlier the Supreme Court of the State had declared unreasonable, and therefore illegal, the rules of the Metropolitan Park Commission prohibiting the erection of large signs within a hundred feet of a park. The voice of the people, however, proved mightier than the law.

TUITION IN ARCHITECTURAL DRAWING

Eli Benedict, an architect, at 1947 Broadway (65th St.), New York, announces that he has opened an office class in Architectural Drawing during the summer at the above address. The work is intended to help the younger draftsmen and other beginners in the study of architecture, and continues the plan followed during the winter in the Course in Architecture Drawing at the 23d St. Branch of the Y. M. C. A. The sessions are held on Monday and Thursday evenings at eight o'clock, and on Saturday afternoons at one o'clock.

By way of explanation, we would say that Mr. Benedict is a graduate of the School of Architecture, Columbia University, Class of 1899, and a member of the League of American Architects; he has been in active practice for the past three years and is desirous of supplementing his activities by helping young men who are trying to improve themselves in conjunction with their office work. To this end he solicits correspondence or interview.

CARNEGIE LIBRARY GIFT FOR ARKANSAS CITY, KANSAS

Mr. N. D. Sanders, cashier of the Citizens' State Bank of Kansas, writes us under date of July 6, 1906, that Mr. Carnegie has given Arkansas City, Kansas, $16,000 toward the establishment of a Public Library. A building committee has already taken the matter in hand, and invites competitive designs from architects.

An Index to the Advertisements

Page

Alexander, Harry..... 26
*Allith Manufacturing Co..... 88
American Bridge Co..... 68
*American Enameled Brick & Tile Co. 44
American Laundry Machinery Co. 128
*American Luxfer Prism Co... 75
American Radiator Co..... 67
American Rolling Mill Co... 50
*American 3-Way Prism Co... 74
*Anchor Post Iron Works....105
Andorra Nurseries 54
Anti-Dust & Draft Ventilator Co. 114
*Antihydrine Co..... 82
Archer & Pancoast Co.....110
Architectural Decorating Co. 19
*Associated Expanded Metal Companies 92
*Atlantic Terra Cotta Co..... 77
*Atlas Portland Cement Co... 81

Baisden-Bragdon-Webb Co.... 22
Baldwin & Co., D. H..... 12
*Barber Asphalt Paving Co... 67
Bayer-Gardner-Himes Co..... 24
Beck & Co., Fr..... 22
Bedford Quarries Co..... 36
Bell Engineering & Construction Co. 58
Bethlehem Foundry & Machine Co. 58
*Bickelhaupt Skylight Works, G 46
*Bird & Co., J. A. & W.....131
*Bommer Bros.....103
Bowker, Torrey Co..... 71
Bradstreet & Co., John S.... 20
Bridgeport Chain Co.....104
Bridgeport Wood Finishing Co.132
Brussel, Dennis G.....108
Butcher Polish Co.....136
Byrne & Murphy 126

Cabot, Samuel 130
*Caldwell Mfg. Co.....103
Campbell & Thayer 136
*Casement Hardware Co.....100
Cement Age 78
Century Cement Machine Co. 78
*Chicago Spring Butt Co.....100
*Chicago Varnish Co.....136
Chickering & Sons..... 13
Church Glass and Decorating Co....4 pages following p. 64
Clark Co., C. Everett..... 76
Clifford & Lawton 137
*Clinton Wire Cloth Co..... 2
Collins, K. J..... 20
Concrete Steel & Tile Construction Co..... 27
Corning Co., Edward..... 28
Cortright Metal Roofing Co... 88
Cottage Gardens Co..... 19
Covert Fire Escape Co..... 92
Cutler Mfg. Co..... 95

D'Ascenzo Studios 18
*Decorators Supply Co..... 23
Detroit Graphite Mfg. Co....134
*Detroit Show Case Co.....105
Detroit & Buffalo Steamboat Co. 92
Devoe & Raynolds Co.....132
Dodge Co., F. W..... 69

Electric Welding Manufacturing Co. 70
Elwell Kitchen Cabinet Co..106
Emmel, Chas..... 23
*Emmel Co..... 18
Engineering News 56
Erkins & Co., Henry..... 77
Eureka Fire Hose Co..... 88
Expanded Metal & Corrugated Bar Co..... 84

*Fire Proof Door Co..... 86
Fisher Co., Robert C....4th cover
Formozone Hygienic Mfg. Co.127
Fox & Co., M. Ewing.....136
French, H. Q..... 40
*Frink, I. P..... 46
Fuller Co., Geo. A..... 37
Gardner Engineering Co..... 83
*General Fireproofing Co..... 84
Gilbreth, Frank B.....34, 35
Glauber Brass Mfg. Co.....127
Grant Marble Co..... 41

Page

Grant Pulley & Hardware Co.101
Greene, Tweed & Co.....100

*Hartmann Bros. Mfg. Co..... 76
*"Hayes" Skylights 46
*Hecla Iron Works..... 8
Hedden & Sons Co., V. J..... 31
Higgins & Co., Chas. M..... 54
Hill Dryer Co.....126
Hitchings & Co.....105
*Holophane Glass Co..... 24
Holtje, John 129
Honeywell Heating Specialty Co. 117
*Humphrey Co.....115
Hydrex Felt & Engineering Co 5

Ideal Ventilator Co.....121
Illinois Central R. R.....134
Illinois Steel Co..... 80
Interlocking Elastic Tiling Co. 90
International Press Clipping Bureau 20
Jackson & Bro., Edwin A.... 50
*Jackson Co., W. H..... 4
Jenkins Bros.....127

*Keasbey & Mattison Co., 2d cover
*Kellogg-Mackay-Cameron Co.114
*Kelsey Heating Co.....114
*Kent-Costikyan 18
*Ketcham, O. W..... 78
*Kewanee Water Supply Co.129
*Kinnear Mfg. Co..... 88
*Kinnear Pressed Radiator Co.111
Kleeman & Co., Wm..... 25
*Knisely Co., H. C..... 88
*Kohler Bros.....109
Koven & Bro., L. O.....114

Lamson Consolidated S. S. Co. 54
*Lasar-Letzig Mfg. Co..... 10
*Lawrence Gas Fixture Mfg. Co. 110
Lawrence Scientific School.... 58
Leatherole Co..... 24
Lehigh Portland Cement Co.. 50
*Loomis-Manning Filter Co...126
Lord & Burnham Co..... 48
*Lorillard Refrigerator Co....122
Ludowici-Celadon Co..... 45

Magneta Co.....108
Mailloux, C. O.....109
Matheson & Co., Ltd., W. J..132
*McCray Refrigerator Co.....123
*McCreery Engineering Co....120
Meier, F. R..... 19
*Merritt & Co..... 82
*Mertz's Sons, Geo..... 25
*Meurer Bros. Co..... 94
*Miller & Bro., Jas. A..... 92
*Mississippi Wire Glass Co.... 61
Morales, Valdes & Cullen..... 21
Morgan Co. 99
*Muralo Co. 135
Mycenian Marble Co..... 71

*National Filter Co.....139
*National Fireproofing Co..... 85
*National Lead Co.....133
National Meter Co.....125
National Roofing Tile Co..... 70
Nelson Co., C. T..... 76
Nelson Co., W. P..... 21
Never-Split Seat Co.....102
*New Jersey Zinc Co.....134
New York Sewage Disposal Co. 127
Non-Staining Cement Co..... 79
Norcross Bros Co..... 30
*Northern Electrical Mfg. Co.109
*Northwestern Terra Cotta Co. 76

*Otis Elevator Co..... 97

*Paddock Filter Co.....139
*Parker, Preston & Co.....135
Peck-Williamson Co.....119
Peerless Rubber Mfg. Co..... 93
Pennsylvania Electric Equipment Co. 108
Perry-Mathews-Buskirk Stone Co. 39
*Persian Rug Manufactory.... 15
Perth Amboy Terra Cotta Co 64
Pfo'enhauer & Nesbit..... 42
Phillips & Jullien 23
Pierce, Butler & Pierce Mfg. Co. 118

Page

Pierson U-Bar Co..... 75
Potteries Selling Co.....124
*Powers Regulator Co.....117
*Prescott & Son. J. B..... 73
Pressed Prism Plate Glass Co. 74
*Prometheus Electric Co.....109
*Prouty Co., Ltd., T. C.....102

*Rapp, John W..... 87
*Raymond Concrete Pile Co... 72
Reid & Co., M..... 29
*Reliance Ball Bearing Door Hanger Co. 104
Richardson Engineering Co. 58
*Rinald Bros.....130
*Rockport Granite Co..... 38
*Roebling Construction Co..... 62
*Roebuck Weather Strip & W. S. Co. 130
*Rookwood Pottery Co..... 10
Royal Ventilator Co.....120
Russell & Erwin Mfg. Co.... 65

*Samson Cordage Works 105
*Sayre & Fisher Co..... 72
Schlichter, P. M. & W..... 70
*Scully Ventilator & Mfg. Co., W. J. 128
Sharpless & Watts 106
Shuttleworth Co., Edwin..... 70
Sloan & Co., Frank B.....103
*Sloane, W. & J..... 14
Smith Co., H. B..... 113
Spear Stove & Heating Co., James 116
Sperry, E. P.....100
*Sprague Electric Co.....107
*Standard Co..... 10
Standard Sanitary Mfg. Co..138
Standard Stone Co..... 52
*Standard Table Oilcloth Co.. 22
*Stanley Works 103
Stearns Lumber Co., A. T.... 94
Steinway & Sons 11
*Storm Manufacturing Co..... 96
Sturdy, Joseph F..... 23
"Sweet's" Index 60

*Taylor Co., N. & G..... 66
Temple Pump Co..... 114
*Thatcher Furnace Co.....118
*Thermograde Valve Co.....118
*Thomas & Smith.....119
*Thompson-Starrett Co..... 1
*Thomson Wood Finishing Co. 21
*Tiffany Enameled Brick Co... 42
Tiffany Studios 17
Tobey Furniture Co..... 16
Trageser Steam Copper Works, John 128
*Trent Tile Co..... 43
*Trenton Potteries Co..... 54
Truscon Specialty Co..... 73
Turner Construction Co..... 56
*Tyler Co., W. S..... 9

*Union Brass Works Co.....127
*Union Fibre Co..... 93
*United States Radiator Co....116
University of Pennsylvania... 58

*Van Kannel Revolving Door Co 96
Varney & Co., George A.... 73
*Voigtmann & Co..... 89
Vote-Berger Co.....109

Walker, J. W..... 90
Walker & Chambers.....112
Walter Co., G. E..... 19
Webster & Co., Warren.....115
*White Enamel Refrigerator Co.122
*White Fireproof Construction Co..... 3
*Whitehall Portland Cement Co. 80
*Wilke Manufacturing Co.21, 127
Williams, B. A. & G. N....32, 33
*Williams, Inc., Jno.....6, 7
Wills, Charles T..... 47
*Wilson Co., A. & S..... 77
Wimmer & Co., C. I..... 21
*Winslow Bros. Co.....3rd cover
*Winslow Co., E. J..... 82
Wolff Mfg. Co., L.....140
Wollaeger Mfg. Co..... 25
Wood Mfg. Co., John.....115
*Wood-Mosaic Flooring Co.... 18
Yellow Pine Manufacturers' Assn. 98
York Safe & Lock Co..... 91

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THE ARCHITECTURAL RECORD

CONTENTS

PAGE

The Work of
Messrs. McKIM, MEAD & WHITE
Illustrated 153
HENRY W. DESMOND, HERBERT CROLY

Notes and Comments—Illustrated 247
Resolutions on the Death of Stanford White
The Church and the Architect
Planning the Church Yard
A Restoration
Enthusiasm and Good Sense
Public Art League
New York's Big Buildings
Effective Building Sites in New York
An Extraordinary Record
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RESIDENCE FOR

Mrs. HERMAN OELRICHS

Newport, R. I.

MADISON SQUARE GARDEN

New York City

McKIM, MEAD & WHITE, Architects

New York Office: 160 Fifth Ave.

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F. W. GUNSAULUS,
President Armour Institute of Technology.

TWENTY-EIGHT WEST THIRTIETH STREET.

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WINDOW PLACED BY MRS. WHITELAW REID IN THE
HOUSE OF THE HOLY COMFORTER, NEW YORK

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HARDMAN WINDOW, LADY CHAPEL, ST. IGNATIUS' CHURCH,
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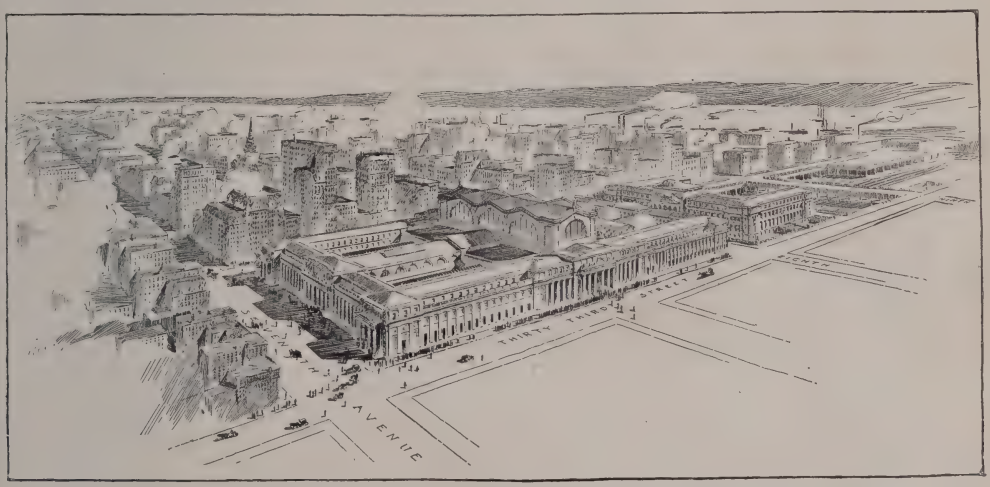
THREE LIGHTS FROM MEMORIAL TO THE LATE JOHN W. MACKAY, WILLIAM ALEXANDER DUER, AND WILLIAM TRAVERS DUER, AT ROSLYN, L. I.

The
Architectural Record

Vol. XX SEPTEMBER, 1906 No. 3.

The Work of Messrs. McKim, Mead & White

In the year 1895, just about eleven years ago, an entire number of the Architectural Record was devoted to the work of Messrs. McKim, Mead & White. At that time the firm had been in active practice for some fifteen years; and its work was already distinguished among that of contemporary American architectural firms at once for its variety, its volume, and for a certain distinctive character. Although the three members of the firm were still comparatively young men, they had won a place in their profession which could fairly be called pre-eminent; and no matter from what point of view this pre-eminence was tested, their title to it could be pronounced valid. The mere volume of the work testified sufficiently to its popularity, if, indeed, popularity can be asserted of any of the embodiments of an art which in this country evokes so little genuine popular understanding or general popular appreciation. At all events their names were more frequently than that of any other firm in the mouths of people who had no commercial or technical interest in architecture; and certain buildings which they had designed had excited an unusual amount of interest among an unusually large number of people. Moreover, this popularity had not been obtained at the expense of their professional standing. Their work was for the most part cordially admired and approved by their



THE NEW PENNSYLVANIA RAILROAD STATION—BIRD'S-EYE VIEW.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.

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THE ROBERT GOELET HOUSE.
(Photo by Alman & Co.)

Newport, R. I.

fellow-architects; and this admiration and approval was singularly free from qualification and envy. It was bestowed upon them almost as much by architects, whose own tendencies of design were dissimilar, as by architects who on the whole accepted the same traditions and believed in the same ideas. Even in 1895, consequently, their work invited to an altogether peculiar extent a candid and careful critical estimate. They provoked criticism by the greatness of their success, by the conspicuousness of their position; and there were few architectural firms whose work both in its general tendency and its details had less to fear from such a test.

But if their work provoked and repaid criticism in 1895, how much more does it provoke and repay criticism today? It is true that during the eleven years which have supervened, their position in relation to their colleagues and the public has not essentially altered.



THE FIRST METHODIST CHURCH.

Baltimore, Md.

American architecture has in the meantime come to attract the attention of a much larger number of people. Its opportunities have been multiplied and enlarged. Its practitioners have increased considerably in numbers and have been bringing to their work a higher technical equipment. But in the midst of these larger opportunities and this severer competition, the firm of McKim, Mead & White has more than held its own. Its work still evokes the most cordial and general approval on the part of interested amateurs, and the leading members of their profession are still ready to acknowledge their pre-eminence. Certain other architects have become more distinguished for special kinds of work, but McKim, Mead & White remain conspicuous for the number and variety of their buildings and for a certain distinctive quality. They have during these years manifestly confirmed their leading position, and by the mere fact of having maintained and confirmed it under such altered circumstances, they once again challenge the difficult, but we trust, useful test of critical examination. For in the meantime, while their eminence has rather increased than diminished in the eyes of their colleagues and the public, their work and its significance has assumed from the point of view of the critic a somewhat new complexion; and it is necessary to explain at the outset why and in what respect they demand a new critical estimate.



THE NEWPORT CASINO.
Newport, R. I. (Photo by Alman & Co.)

In 1895 the several members of the firm of McKim, Mead & White were all comparatively young men. They had been working together for fifteen years; but during these fifteen years

their work had necessarily been more or less experimental. Between 1880 and 1895 the conditions under which the art of architecture in this country was practiced had been changing continually; and the buildings which they had designed during the first half of their term of partnership differed considerably in cost and character from the buildings which they designed during the second half. Not only, however, was there a change taking place in the economic conditions underlying architectural practice, but the ideas which determined the forms used in American architecture were also undergoing modification. During the eighties no one tendency of design, no single choice of style had been adopted by any large number of architects. A firm beginning practice in that decade found no specific technical tradition, to which it could conform or from which it could revolt. The genius of Richardson had, indeed, provoked a "Romanesque Revival;" but it was only a spasm, which the imitators of Richardson soon discredited and which was less influential in New York than it was in Boston and Chicago. Under such conditions a new firm was obliged to feel its way; and it was not until the end of the first fifteen years of its practice that there became recognizable in the work of McKim, Mead & White a dominant tendency. At that time no one could tell whether this tendency would or would not continue to pervade their designs. It was only one among several other experiments which might either be superseded or else modified beyond recognition. Such, however, is no longer the case. The aspects and tendencies in their work, which were embryonic, have



THE NEWPORT CASINO.
Newport, R. I. (Photo by Alman & Co.)

BOSTON

reached a mature growth, and whatever there was which was hazy and uncertain in their point of view has become definite and consistent. They stand pre-eminently for the use of certain architectural forms and for a certain specific intellectual attitude towards the fundamental problems of American architecture; and if the younger American architects of the present day have a more tangible tradition either to accept, to modify or to reject, they owe it



THE HORSESHOE—NEWPORT CASINO.
Newport, R. I. (Photo by Alman & Co.)

more than to any other single influence to Messrs. McKim, Mead & White. Their example and success have helped to establish the popularity of one group of architectural forms; and they could not at the present time start off upon a wholly new tack without an impossible self-stultification. The consequence is that while we may expect from their draughting-boards many new and interesting buildings—many even like the new Madison Square Presbyterian Church or the Woman's Athletic Club, which contain novelties in design or in the use of materials—it is not to be expected that they will do anything hereafter which will alter the general standing and significance of their work. What they stand for now they will stand for until the end; and it should be possible at the present time to make a more conclusive appraisal of their work and of their point of view than it was in 1895. We have essentially the same material before us for criticism as will the historian of American architecture in 1950 and while we cannot survey this material from so safe a distance as can the future historian, we can at least enable him the better to judge how the work of McKim, Mead & White in its large and general aspects appealed to their contemporaries.

And in the beginning we cannot select a more significant point of departure for such an appraisal than the plain fact that the work of McKim, Mead & White has obtained such a large measure of popular and professional success. It has pleased the people whom it was important and necessary to please. Their clients have been satis-



THE TIFFANY RESIDENCE.
Madison Avenue and 72d Street, New York.
(Photo by J. H. Symmons.)

fied, as far as the race of clients can be satisfied. The public have admired. Their colleagues have approved. And this result has been obtained, not by carelessly accommodating their designs to the ideas and tastes of their clients or by capitulating to any vulgar prevailing standard, but by the persistent assertion of their own aesthetic point of view. They have been accused, for instance, of ignoring or evading the ideas of their clients more than they should, and of sacrificing the convenient internal arrangement of a building, in which a client would naturally be most keenly interested, to the effectiveness of its public appearance. How far this charge may or may not be justified, we shall not attempt to say; but at all events the frequent repetition of such a charge implies that their success has not been based merely on the spirit of accommodation. It has been earned by the positive quality possessed by their work. It has triumphed in spite of some reasons why it should not have triumphed, and it has triumphed also, in spite of an ever increasing number of professional competitors, who were trying to travel to the same goal along what appeared to be the same road. Their success has been merely the fortunate and deserved result, not the object at which they have consciously aimed; and in order to ascertain its cause we must look more closely into



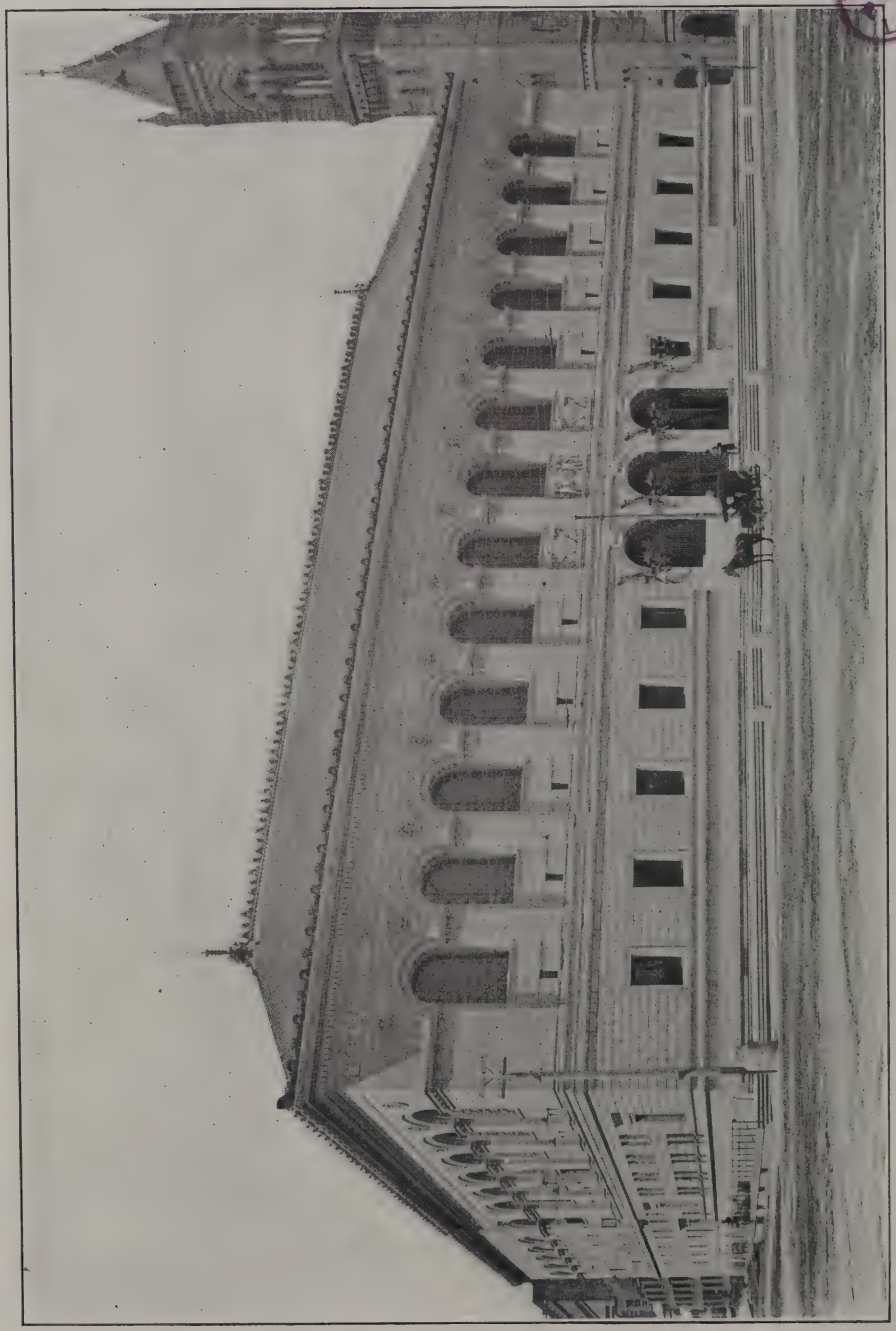
THE VILLARD HOUSES.
Madison Avenue, 50th and 51st Streets, New York.
(Photo by J. H. Symmons.)

the nature of their work and into the conditions which it was obliged to satisfy.

Can it not be proclaimed at the outset that McKim, Mead & White have been the leaders in the contemporary American architectural movement, because their aesthetic point of view was so intelligently and so wholesomely representative? Before their influence became important, there had been much brilliant and conscientious individual achievement in American architecture; but its authors had not obtained much more than a personal success. These brilliant or conscientious individual performers had not succeeded in making their influence very widely pervasive, or in provoking intelligent and fruitful imitation. McKim, Mead & White, on the other hand, have succeeded in making their influence widely pervasive and in provoking imitation which has been both intelligent and edifying. In them the modern American architectural movement first began to find itself, and to become conscious that one group of architectural forms and one species of architectural expression promised to be more fertile than another. No doubt, during the period of their successful practice there have been many other architects at work who have escaped the range of their influence, and whose methods of design have remained essentially the



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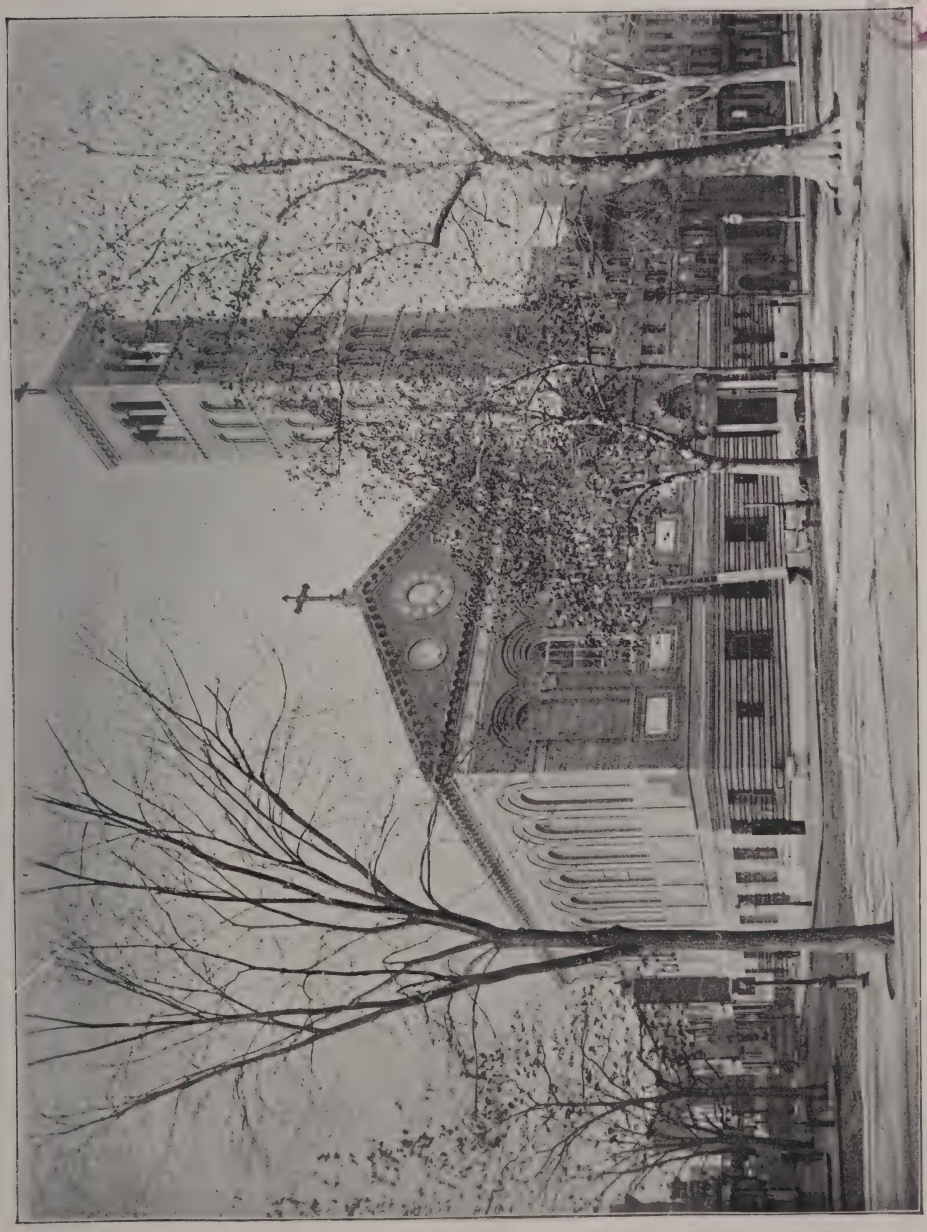


BUILDING ERECTED FOR THE GOELET ESTATE.
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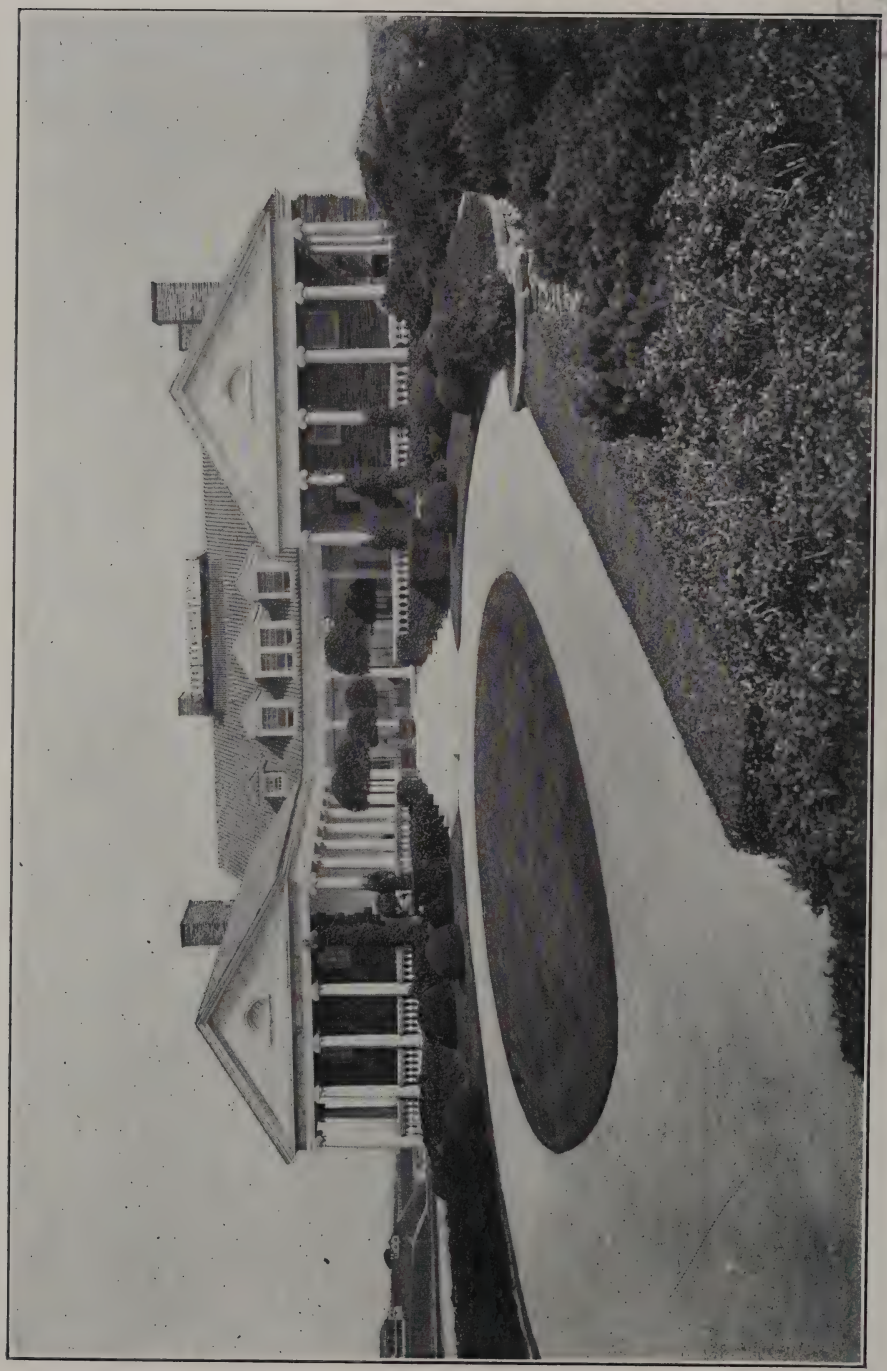


THE MADISON SQUARE GARDEN.
Madison Avenue, 26th Street, Fourth Avenue and 27th Street, New York.

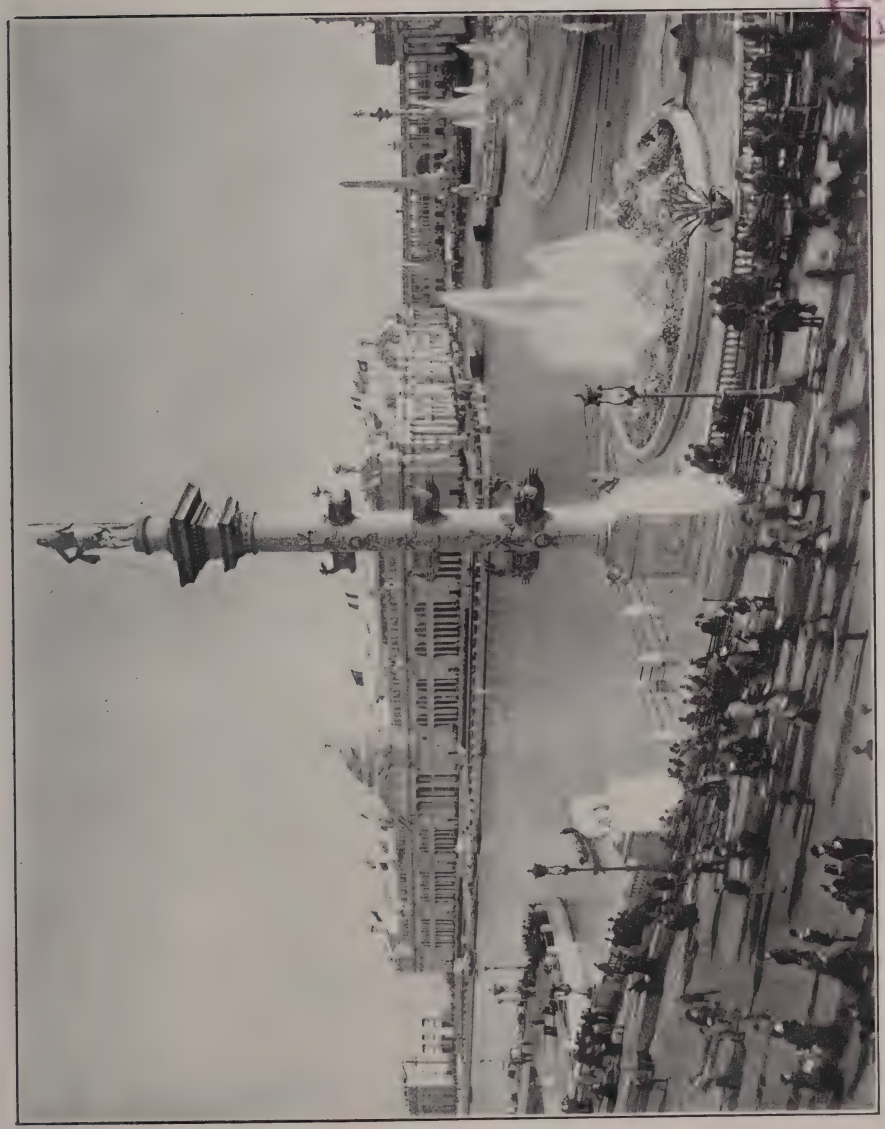
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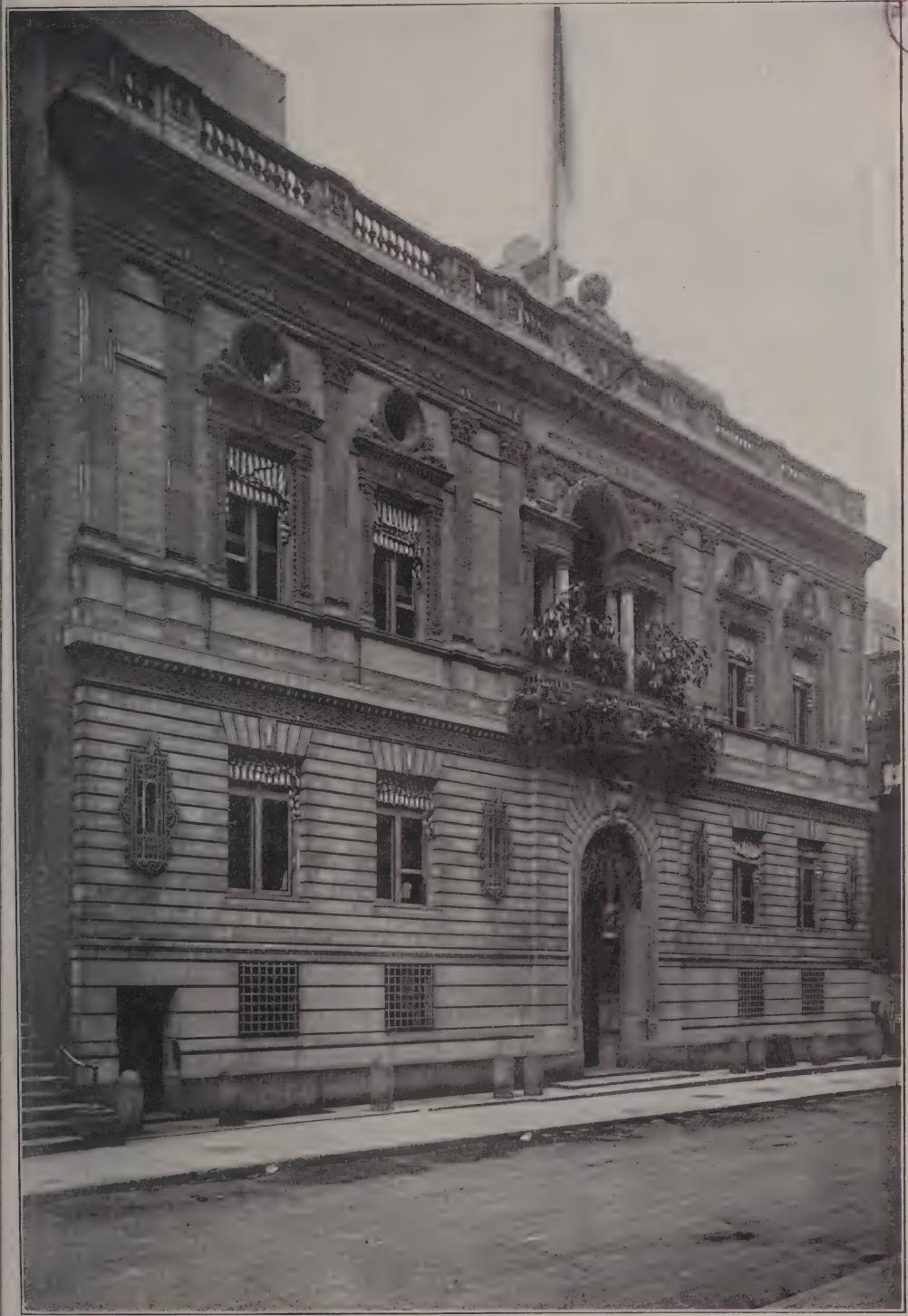


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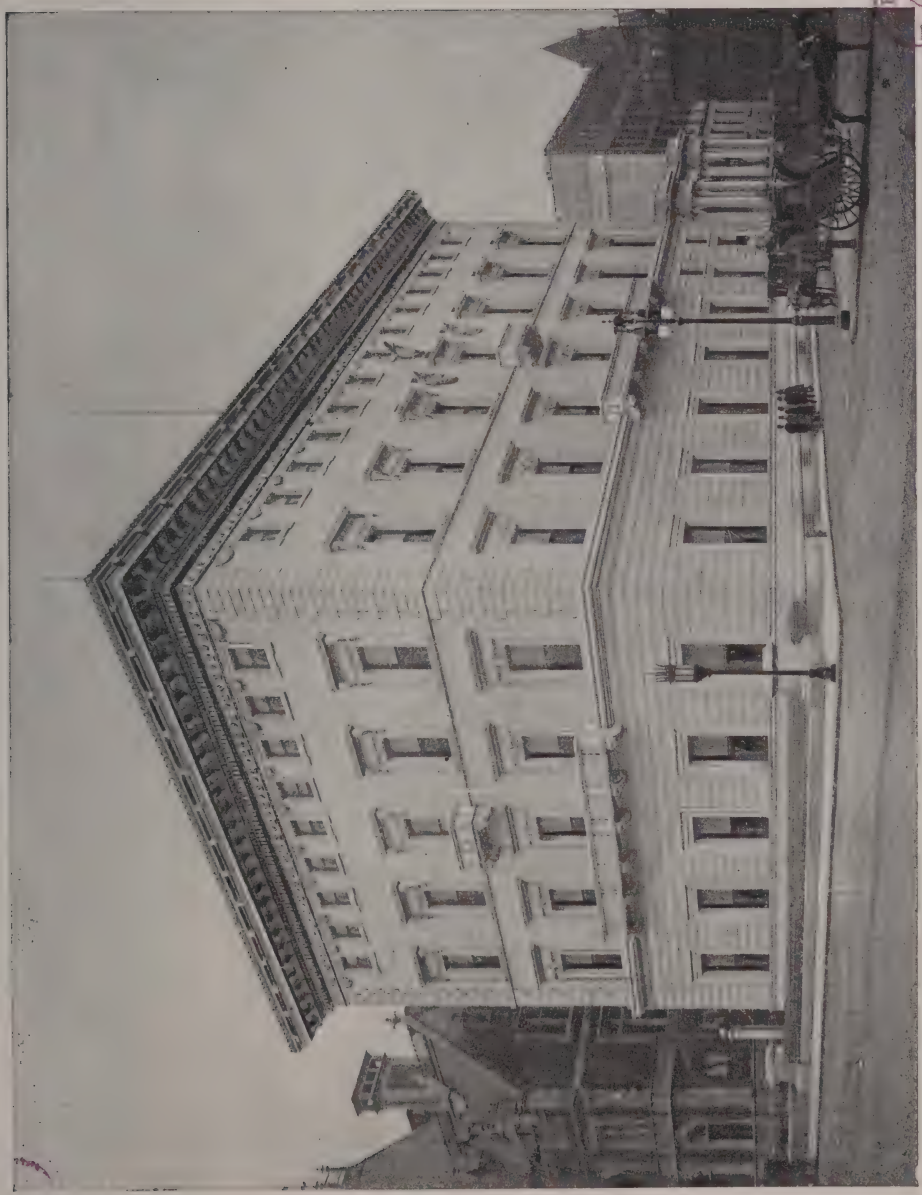


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same as they would have been, even if the firm of McKim, Mead & White had never been formed. But the fact remains that the work of McKim, Mead & White is representative, pervasive and formative, while the work of these other architects either has not been so at all, or has been so to a much smaller extent. They have made the rule; the others have constituted the exceptions. They have established a tradition; the others have not done much more than to make a name. They have a loyal following among the younger architects all over the country—men who are content generally to follow in their foot-steps; the others can count their adherents on the fingers of one hand. They have introduced a definite tendency and principle into American architecture, not by preaching, but by the force of a compelling example; and its history during the next two generations will be a tale of the way in which that tendency and principle is accepted, transformed and perhaps in the end superseded.

The work of McKim, Mead & White has been representative and formative, partly because of certain negative qualities it possesses, and partly because of certain correlative positive qualities. In the world of art and letters there are powerful personalities, whose work may be stimulating to many generations of subsequent admirers without at the same time ever provoking any fruitful imitation. Their plays or their

paintings are so individual that they are at the same time fortunately or unfortunately inimitable. The unique poetic genius of Shakespeare, for instance, has provoked many attempts at imitation on the part of subsequent English and even continental playwriters, but these attempts have never had any success. Profound as have been the effect of Shakespeare's plays upon the culture of the English speaking peoples, they have overshadowed rather than informed the later English drama. Products as they were of a powerful and humorous individual genius, they were not based upon any conscious technical tradition which was capable of transmission. On the other hand, the classic French drama of Corneille, and particularly of Racine, although itself a less valuable contribution to general literature, was based upon communicable tradition, and has served to inform and to build up the national dramatic literature of France. It is not difficult to apply this analogy to the facts of modern American architecture. A powerful personality like that of Richardson, which found its best expression in certain rugged Romanesque architectural forms, made little or no permanent impression upon the course of American architectural development, while McKim, Mead & White, whose work was less individual, but whose spirit has been more supple and communicable, have had a widespread formative influence.



THE RESIDENCE OF JOHN F. ANDREW, ESQ.
Commonwealth Avenue, Boston, Mass.

In premising, however, that the work of McKim, Mead & White has not been highly individual, we must guard against a possible misunderstand-



THE STABLES, TENNIS COURT AND POOL AT "FERNCLIFFE," MR. J. J. ASTOR'S ESTATE. Rhinebeck, N. Y.

ing. Its comparative lack of individuality is not equivalent either to the lack of distinction or to the lack, within limits, of originality. McKim, Mead & White have undoubtedly stamped a lively positive character on their buildings; and in certain ways they certainly have been innovators. But it remains none the less true that the members of the firm have not attempted to impose special and arbitary personal preferences upon American architectural practice. Their individualities have been subordinated to a persistent attempt to utilize in American architecture a new and more intelligent use of the forms of the Rennaissance, while at the same time establishing a higher technical standard; and there is something about the forms of the Rennaissance which demands impersonal expression. A Gothic or Romanesque revival affords an opportunity for the vigorous expression of personal peculiarities; but the forms of the Renaissance must be infused with something of the classic spirit and a modern version of the classic spirit must be in some measure impersonal.

No one who knows certain members of the firm of McKim, Mead & White will attribute the comparative lack of individuality in their work unto any deficiency on their part in personal vigor and initiative. On the contrary much of the prestige of the firm and much of its success in obtaining its present influence must be ascribed largely to sheer personal influence and power. They have helped to raise the standard of professional practice in this country by insisting that the architect is very much more than a technical agency for the carrying out of a client's ideas—by insisting, that is, on having his own way when he believes the idea of a client to be wrong. It is all the more remarkable, consequently, that the vigor of personal self-assertion in one direction should be combined with personal self-subordination in another; and it becomes peculiarly appropriate that these three architects make their public appearance under the impersonal vagueness of a corporate name. Inasmuch as during their twenty-six years of professional association, they must have been confronted with radical differences of opinion and preference, it is highly creditable to them that they should none the less have held firmly together and that the fruits of their cooperation should exhibit so much consistency. The essential unity of the trio has rightly been called the most complete example of association in the history of professional practice. Doubtless other partnerships among American architects have lasted for as many years; but in these other cases the result was in general either the domination of one personality or else, on the whole, a much less highly colored achievement. The firm name of McKim, Mead & White,

on the other hand, stands neither for a colorless achievement nor for a single personality. All three of them have contributed to the prestige and success of the firm; and the special contribution of each member is in a large way not to be distinguished from that of his partners. No doubt one who has followed their work carefully can pick certain buildings as in general the work of Charles McKim, and certain other buildings as in general the work of Stanford White or William Mead. Nevertheless, such special attributions do not affect the fact that the work of the firm has from the beginning possessed genuine consistency, and that its three members stand together for a single achievement whose influence upon the architectural public of this country has been of one kind and along one line. The only qualification which should be made is that consistent as the work and the influence of the firm has been, it cannot properly be called individual. It is the consistency of a purpose and a point of view, almost of a style, but not of a personality.

It should be added that this consistency of purpose and point of view has been realized, not only through the self-subordination of the individual members of the firm, but in the work which they have succeeded in making their assistants achieve. Every one knows that in an office which turns out as many buildings as does that of McKim, Mead & White, a great deal of responsibility in the carrying out of designs must be entrusted to the leading draughtsmen, and consequently much of the ability of the firm to endow its designs with a high standard of excellence and a consistent character must depend upon the extent to which these assistants can be imbued with the proper spirit and point of view. The contribution which the members of the firm make to the different designs will vary according to the importance of the building, but, on the whole, their share of the work must be that of initiation, supervision and criticism, and unless their subordinates are able to make really useful contributions to the complete working out of an idea certain parts of the firm's work are bound to become colorless, thin and merely correct. But one of the distinctive characteristics of the firm of McKim, Mead & White has been their ability to infuse their own spirit and ideas into their subordinates, and the consequence has been not only an uncommon consistency of achievement but the education



COLUMBIA UNIVERSITY—BIRD'S-EYE VIEW.

Morningside Heights, New York.



Morningside Heights, New York. COLUMBIA UNIVERSITY—THE LIBRARY.

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West 44th and 45th Streets, New York.

in their office of a very large number of competent designers. Their office has been a veritable *atelier,* and very much the most influential one of the present generation. We could mention a dozen of the most prominent and best of the younger architects now practicing on their own account who have received their training and formed their ideas in the office of McKim, Mead & White, and no better illustration could be desired of the fecundity of the personal influence of the members of the firm. Their point of view has proved to be most formative and communicable in its effect upon the men who have learned to know it best, and it is through the graduates from their office, as well as through the force of the work itself, that their influence has become so pervasive.



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It should be clearly understood and loudly proclaimed that the less American architects worship at the altar of Individuality, the better it will be for American architecture. Architecture is essentially a social art, in which the best results can only be obtained by co-operation, and in order to make effective co-operation possible, an individual architect must not indulge too much in arbitrary personal preferences. He is not in a position to make his own likes and dislikes as sacred as can a painter or writer, because he thereby condemns his own work to partial sterility. Unless he has behind him some tradition or style with a logic, a discipline, and a communicable force of its own, and unless this tradition of good form is adapted to the temper of his time, his work will never amount in the eyes of his countrymen to more than an architectural curiosity. He needs to be carried on a wave of architectural impulse more powerful and inclusive than any little current which can originate within himself, and it is consequently far better for him to accept a prevailing convention of design, which has some merit and promise, and to mould it as well as he can into his service than to seek some vehicle of expression, which is more original but less familiar and communicable.

The transition from a low to a higher stage of architectural development is never the result of a revolution. It must be brought about by the slow accretion of small improvements, and the part that any one man can play in the process is never the part of a "star" performer. The best work that can be achieved by an architect who is confronted by conditions which partially sterilize his own power of achievement is to make sure that his successors have as a consequence of his interference a fairer opportunity; and if they, in their turn, make good use of this better opportunity, a judicious historian will grant him credit not only for the good that resides in his own work, but also for an effectual contribution to the work of his successors.

When McKim, Mead & White began to practice in 1880, American architecture was suffering from several different complaints. There was in the first place almost a complete absence of any generally accepted convention in the use of architectural forms; there was, on the whole, a very low standard of technical execution; and there was a disheartening lack of any interest in architecture even on the part of educated and wealthy people. During the twenty-six years which have since elapsed, a marked improvement has taken place in all these respects, and for this improvement Messrs. McKim, Mead & White are entitled to a large share of credit. Their work was precisely adapted to effecting, under current conditions, a maximum amount of good. It soon came to possess a definite tendency which was of a kind to attract and to hold popular attention, and it was distinguished by a high level of technical excellence, which both stimulated competition, inspired emulation and educated the public which it attracted. Its effect upon public taste has been unmis-



THE HALL OF FAME AND THE LIBRARY—UNIVERSITY OF THE CITY OF NEW YORK.
University Heights, New York.

takable and important. Where others who had similar opportunities failed, McKim, Mead & White succeeded, in Leigh Hunt's phrase, "in insidiously optimizing" American architecture and American architectural taste, and it is this intimate and edifying relation between their work and the general condition of architecture in this country



THE HALL OF LANGUAGES—UNIVERSITY OF THE CITY OF NEW YORK.
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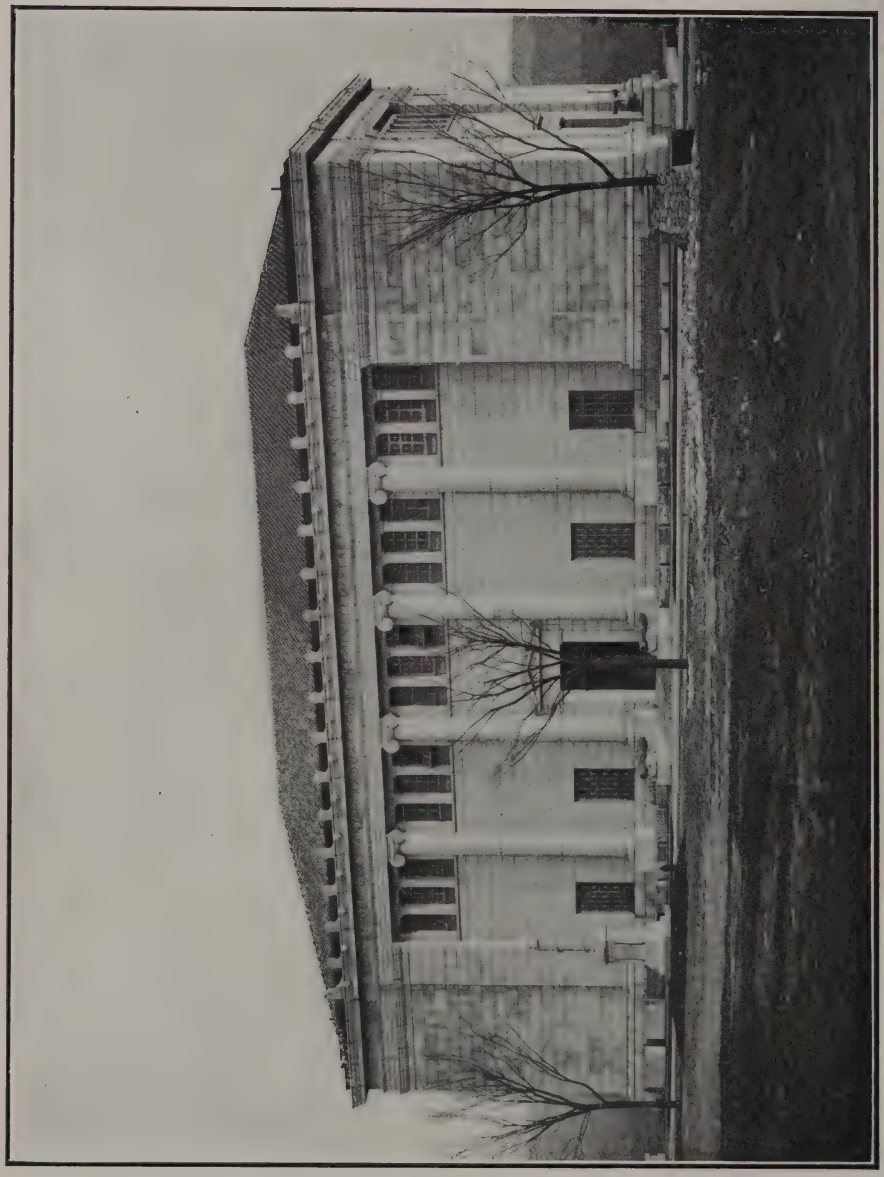
which makes it so completely and so beneficially representative.

It goes almost without saying that a body of architectural work which was so representative in character as well as so ameliorating in its result, must have certain grave limitations. Under the conditions which have prevailed during the last quarter of a century in this country, an architect could not be scrupulously logical and realistic in his methods of design and at the same time achieve any large degree of popular success. Whether he knew it or not, he must either sacrifice a rigorous integrity of design to the popular effectiveness of his work, or he must sacrifice the popular effectiveness of his work to a rigorous integrity of design. Such was the choice which an architect consciously or unconsciously was obliged to make, and it seems to us that architects like McKim, Mead & White chose what was at the time the better part. Under prevailing conditions it was more important that an architect should make an impression by establishing a series of ameliorating architectural precedents than that he should afford an example of neglected integrity of design. The best that can be said for the work of McKim, Mead & White (and it is very high praise) is that it is as good as it could be, consistent with making a great impression; but there

can be no doubt that much was sacrificed in order to make the necessary impression. Not only was any intimate relation between the structure and form of a building sacrificed, but also any fruitful relation between function and form. Architecture became almost entirely a matter of making those parts of a building which were exposed look pleasing and interesting. Whatever else a building was to be or to do, it must first of all make a big, brave show. It must appear on the highway of American life, and compel recognition and admiration. American architecture could be rescued from indifference only by persistent and effectual self-advertisement, and to this task everything must be sacrificed, except the formal propriety of the result.

In defending the foregoing conception of the best work which an American architect can perform under contemporary conditions, it is not necessary to be apologetic. Of course, it leaves room for improvement, but so does every stage in the national development of an art except the stage of consummate achievement. In an art like architecture, which is so completely circumscribed by stubborn economic, social and intellectual conditions, the possible and effective improvement at any one time is confined to certain narrow limits; and no matter how disinterested, competent and aspiring contemporary architects may be, they cannot overstep those limits. It is the great distinction of McKim, Mead & White that they realized more clearly than any one else just what these limits were, and along what lines they must press in order to do their best work. It is open to any sceptic to object that if they had tried they could have done better, but such an objection cannot remain anything more than an assertion. On the other hand, we *know* that the conditions were wholly bad except in the mere volume of available opportunities for building; we *know* that McKim, Mead & White were conscientious, well-trained and gifted designers who tried, and made all their subordinates try, to do the best work they could. And we *know* that other architects whose work was shaped by different ideas have failed to accomplish results, which have combined on the whole so much merit with so much influence. Is it not a fair inference that the achievement of McKim, Mead & White has been just about as good as it could be?

Objection has been taken to their work, because in designing their buildings they have attached more importance to the use of a certain group of historical architectural forms than they have to the realistic development of a design out of the special conditions which a particular building ought to satisfy. But here again may we not rather discover an illustration of their good sense? Was there any other or better way to provoke on behalf of their buildings the interest of an indifferent public, and perhaps of an ignorant client, than to make them first of all reminiscent of memorable examples of European architecture? To the enormous majority even of well-educated Americans good architecture means merely the architecture with which they have been more or less familiarized by their European travels; and a building erected in this country, no matter how well designed it might be, which failed somewhat explicitly to suggest these familiar forms, would also fail at the present time to awaken any popular response. This has been a condition which American architects have been obliged to face ever since Americans have been much given to European travel. As often as not they become attached while abroad to particular buildings, which they insist upon having reproduced when they return to this country and wish to build a house of their own; but in any event, their idea of architecture is the reproduction in this country of certain architectural forms which have received a European historical sanction. American buildings, when they are erected to please people possessed by such ideas and memories, must necessarily be reminiscent and imitative in character, and no matter how much an architect may wish to make the forms of his building spring



THE CULLUM MEMORIAL.

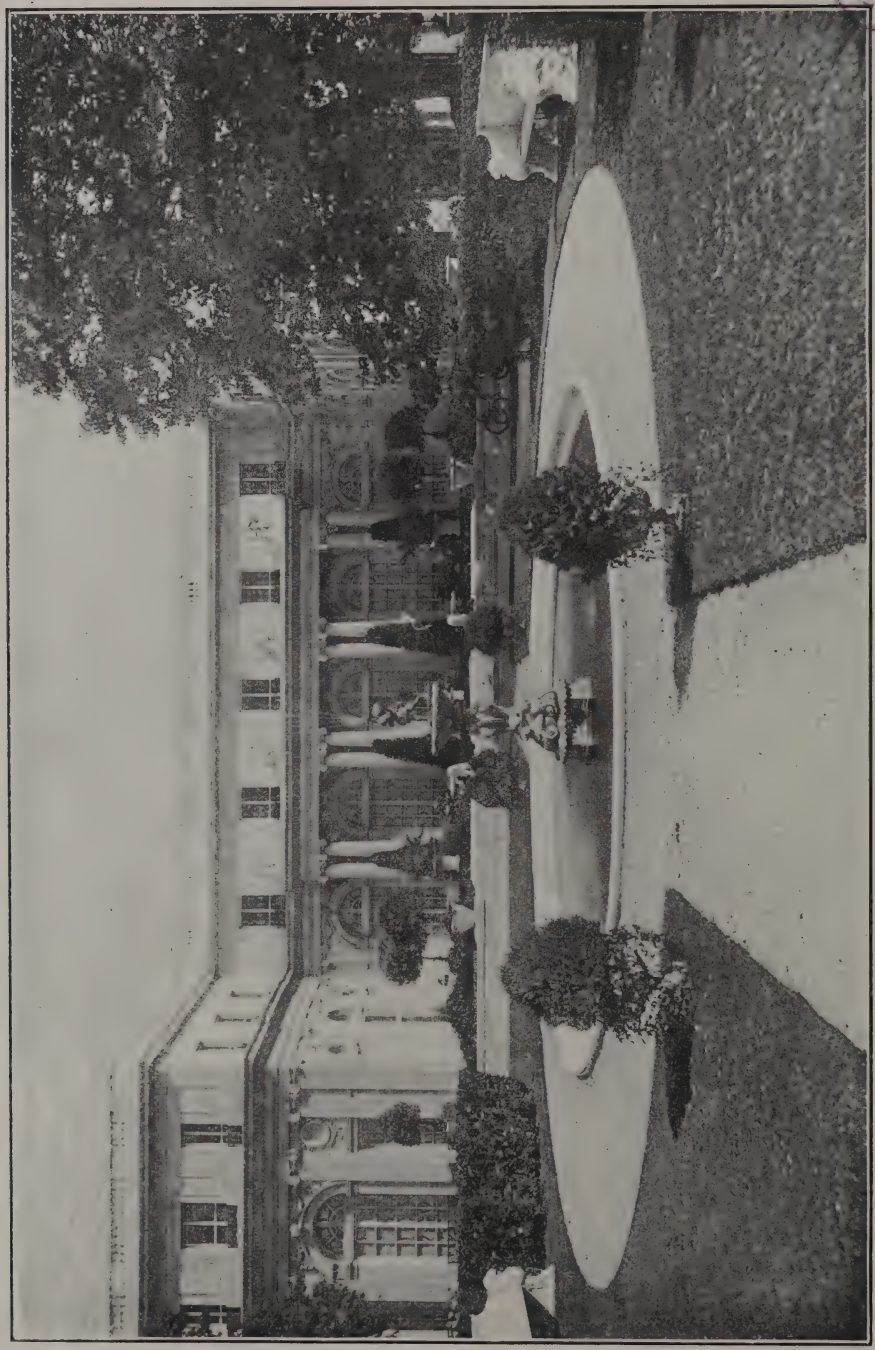
West Point, New York.

from the special conditions which it ought to satisfy, he cannot escape this necessity of surrounding his buildings with an historical atmosphere and suggestion. The necessity is more easily evaded in business buildings than it is in residences and in public edifices, but even then a certain penalty of neglect attaches to its evasion. Architecture means primarily, even to the American of education, not integrity of design, effectiveness of mass, beauty of proportion, or propriety of detail; it means buildings overlaid with the glamor of historical associations.

McKim, Mead & White have not tried to evade this condition. They have tried to turn it to the best possible account; they have even tried to justify it. Many of their most successful and imposing buildings are frankly derived from specific French or Italian structures; and in adapting these models to American uses they have not sought to deny or obscure their origin. They have selected in certain instances particular European buildings as their models, because these buildings produced the sort of an effect for which they were seeking. When, for instance, they were asked to design a jewelry store on Fifth Avenue for the Tiffany Company, they adapted an Italian palace, because they wanted and their client wanted the building to be sumptuous and imposing, rather than businesslike and severe; and the



THE CORNELL MEDICAL SCHOOL.
First Avenue and 28th Street, New York. (Photo by J. H. Symmons.)



MRS. HERMAN OELRICHS' HOUSE.

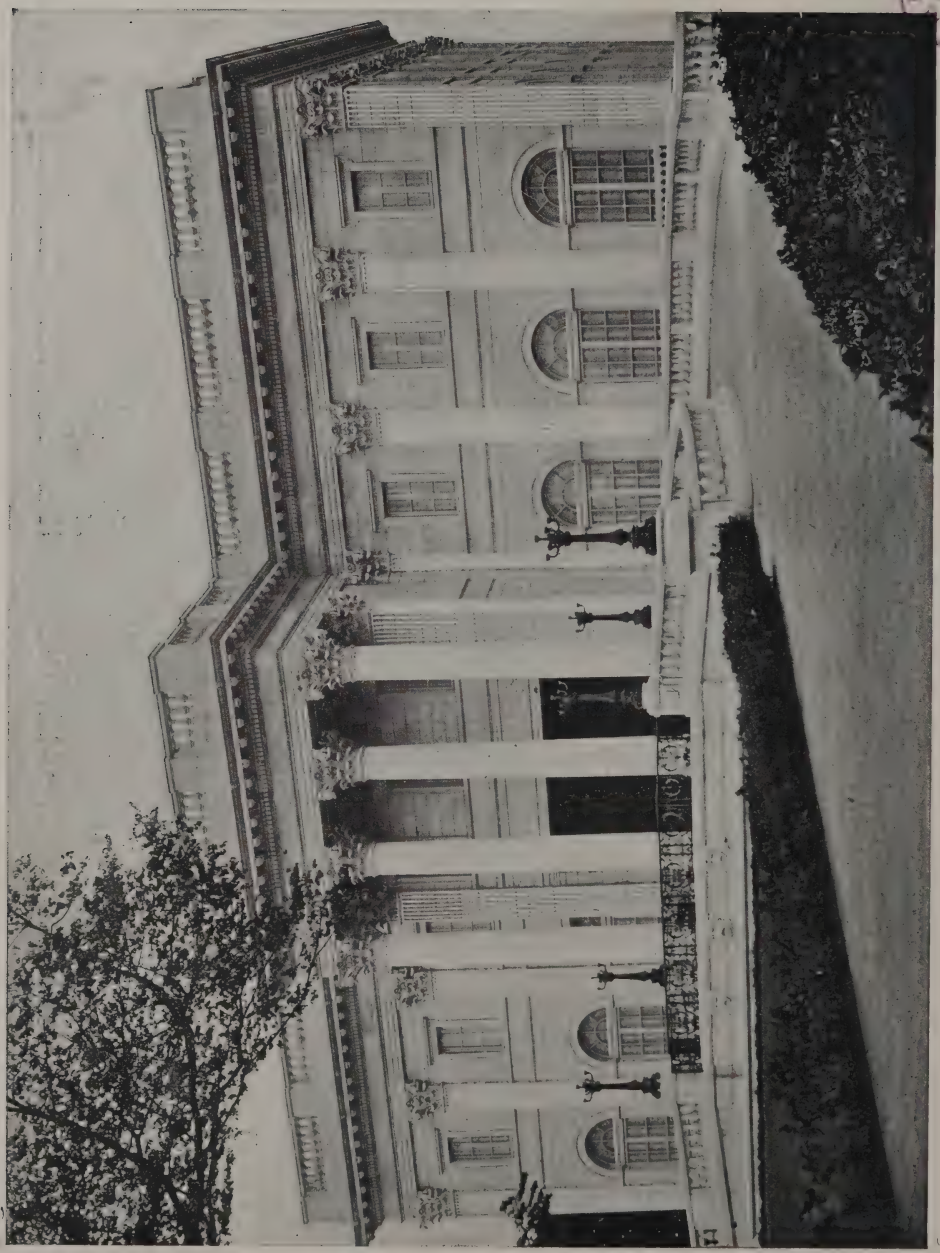
Newport, R. I.

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Charlottesville, Va.

THE UNIVERSITY OF VIRGINIA.



MR. F. W. VANDERBILT'S HOUSE.

Hyde Park, N. Y.



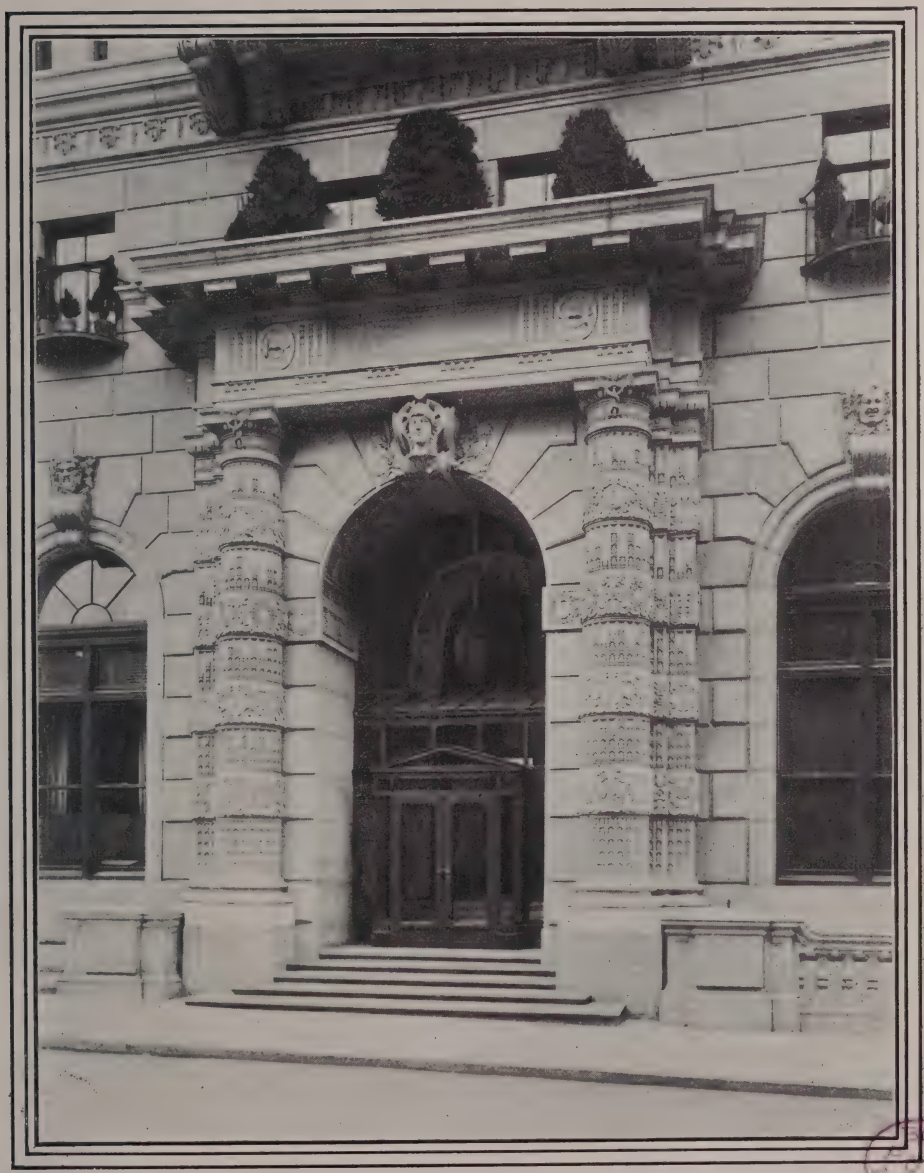
LOUIS SHERRY'S.

Fifth Avenue and 44th Street, New York.



THE UNIVERSITY CLUB.
Fifth Avenue and 54th Street, New York.
(Photo by J. H. Symmons.)

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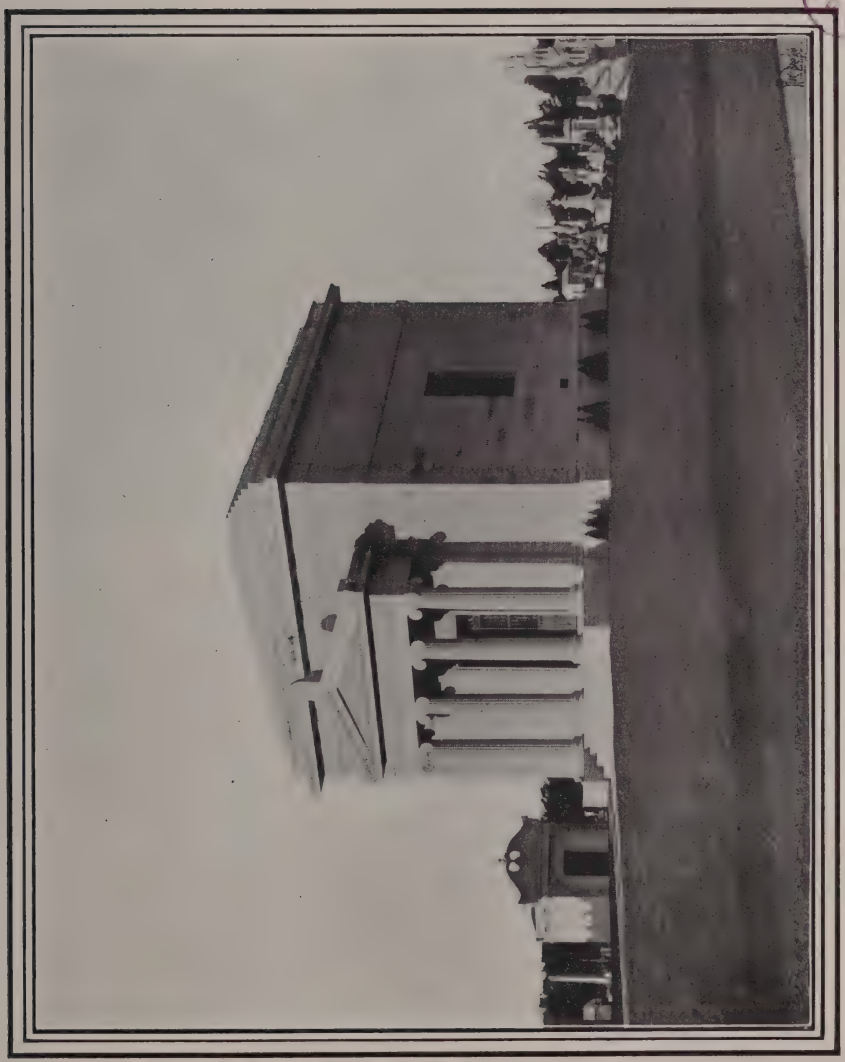


THE ENTRANCE TO THE UNIVERSITY CLUB.
Fifth Avenue and 54th Street, New York.

BOSTON PUBLIC LIBRARY



THE DINING ROOM OF THE UNIVERSITY CLUB.
Fifth Avenue and 54th Street, New York.



THE GOELET MAUSOLEUM.

Woodlawn Cemetery, New York.



"HARBOR HILL," THE RESIDENCE OF CLARENCE H. MACKAY, ESQ.

Roslyn, L. I.



MAIN STAIRWAY IN "HARBOR HILL," THE RESIDENCE OF CLARENCE H. MACKAY, ESQ.
Roslyn, L. I.

BOSTON PUBLIC LIBRARY



Cambridge, Mass.

THE HARVARD UNION.
(Photo by T. E. Marr.)



ROBINSON HALL, HARVARD.
The Quarters of the Architectural School.
(Photo by T. E. Marr.)

Cambridge, Mass.

BOSTON PUBLIC LIBRARY



ONE OF THE HARVARD GATES.
(Photo by T. E. Marr.)

Cambridge, Mass.



ANOTHER OF THE HARVARD GATES.
The First Use of the Brick that took its Name from Harvard University.
(Photo by T. E. Marr.)

Cambridge, Mass.

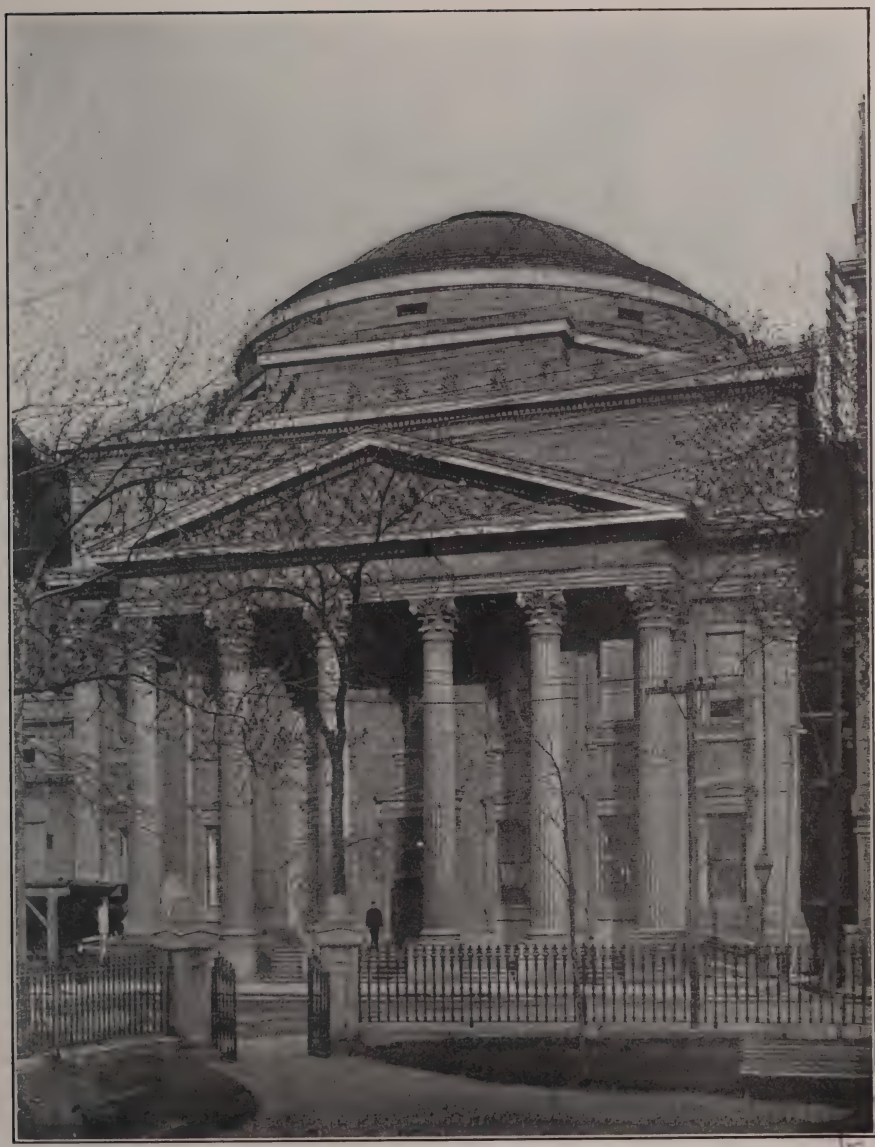
BOSTON PUBLIC LIBRARY



THE CONGREGATIONAL CHURCH.

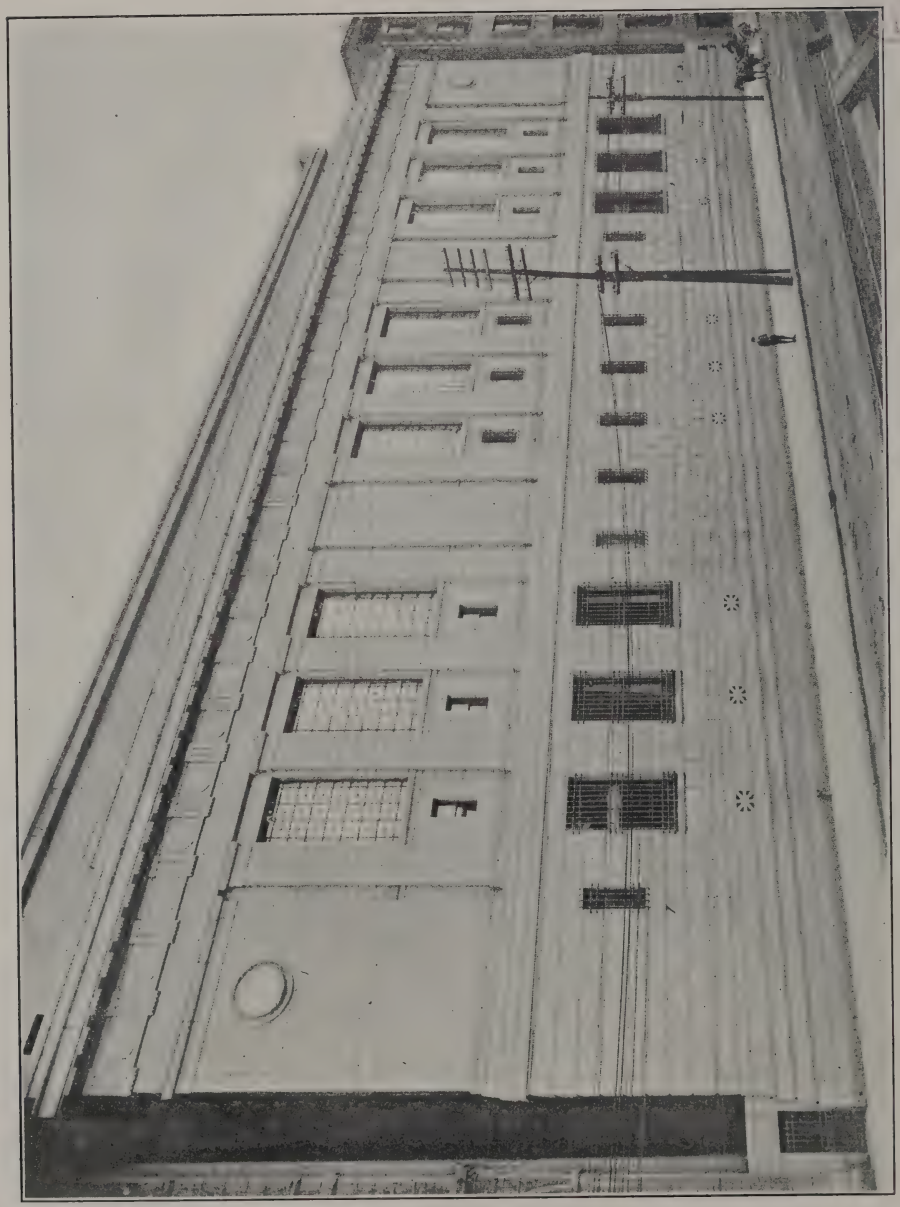
Naugatuck, Conn.

BOSTON PUBLIC LIBRARY



THE BANK OF MONTREAL.

Montreal, P. Q.



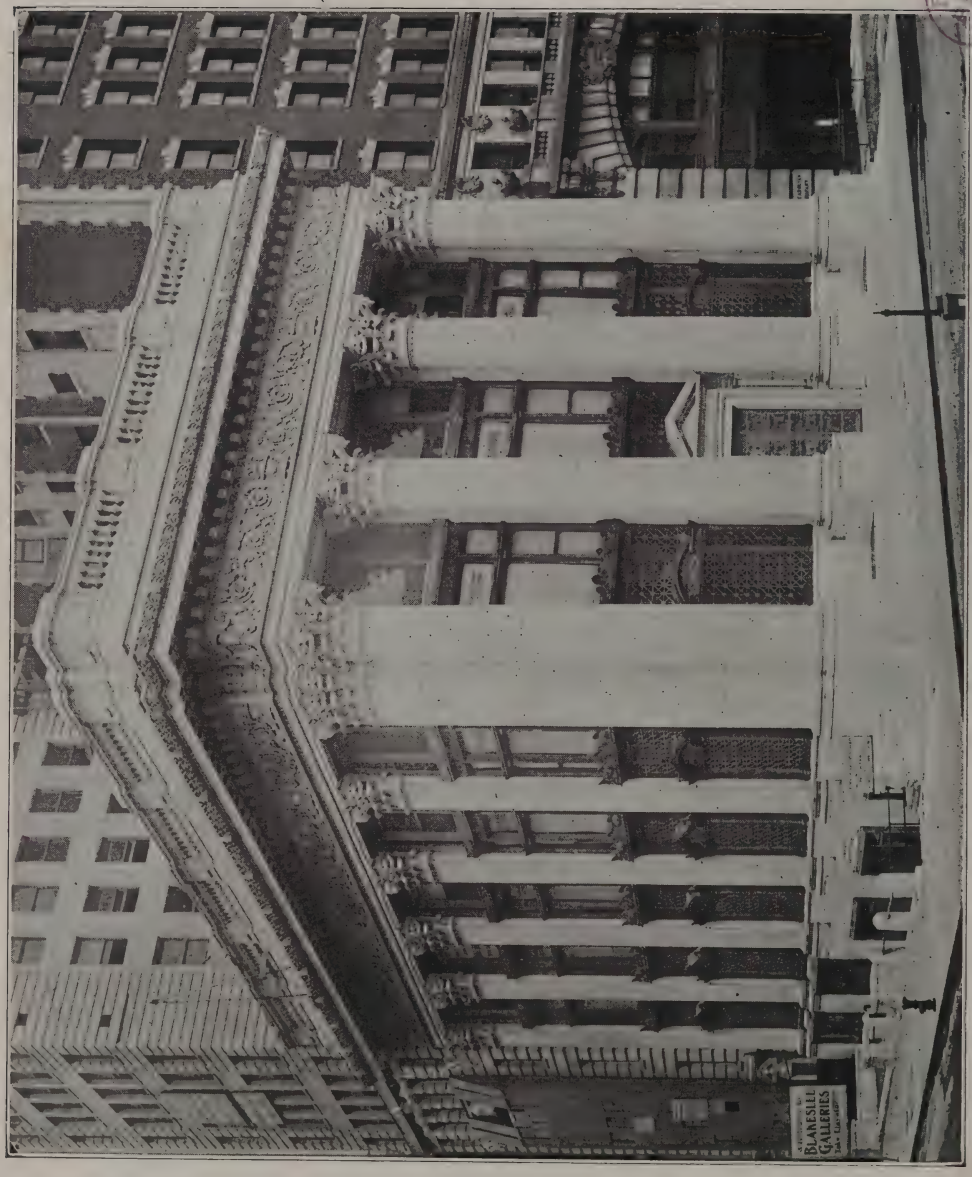
THE ADDITION TO THE BANK OF MONTREAL.

Montreal, P. Q.



THE BANKING-ROOM OF THE BANK OF MONTREAL.

Montreal, P. Q.



THE KNICKERBOCKER TRUST CO.'S BUILDING.
Fifth Avenue and 34th Street, New York.



THE RESIDENCE OF CHARLES DANA GIBSON, ESQ.
East 73d Street, New York.

BOSTON



LOUNGING ROOM OF THE STABLES, TENNIS COURT AND POOL AT "FERNCLIFFE."
Rhinebeck, N. Y. Mr. J. J. ASTOR'S ESTATE.



BOSTON PUBLIC LIBRARY

THE SHOP OF THE HAVANA-AMERICAN TOBACCO CO.

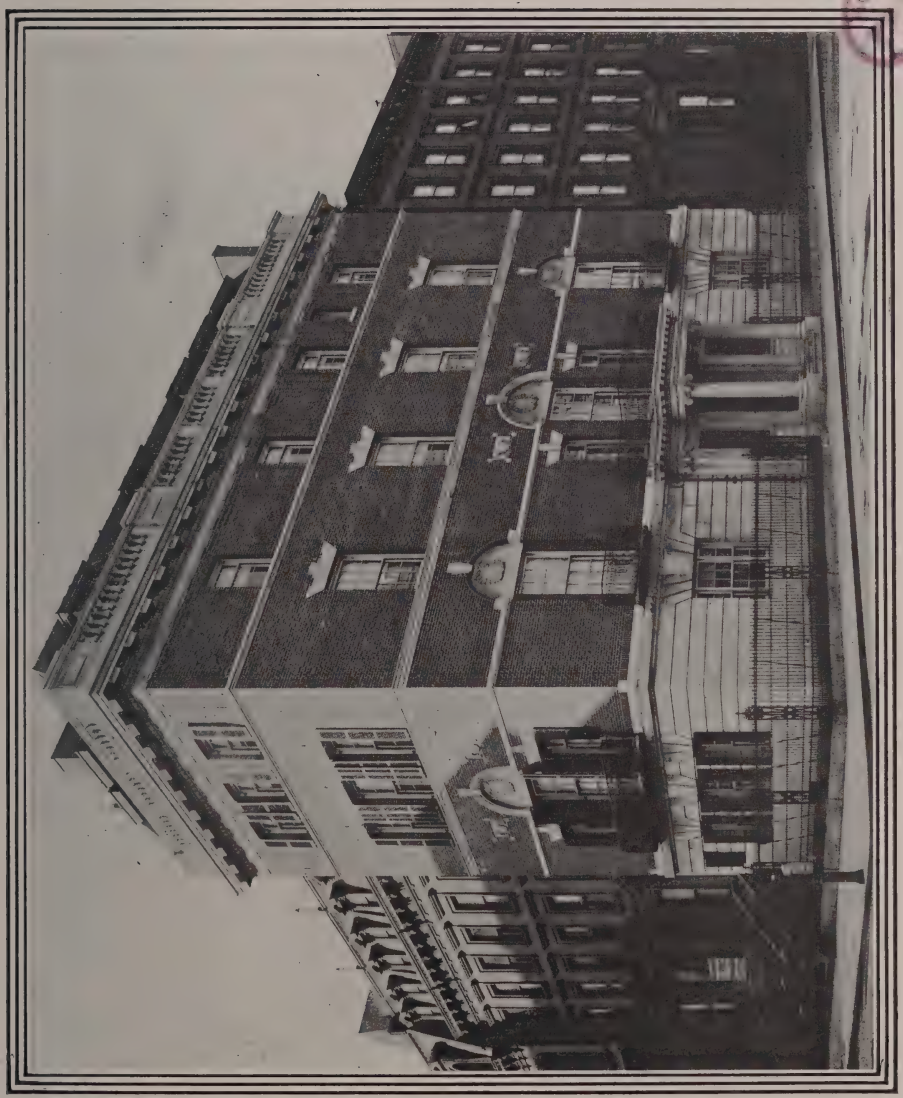
St. James Building, Broadway and 26th Street, New York.



THE B. W. ARNOLD HOUSE.

Albany, N. Y.

HOS
TUHL
LIBRARY



THE RESIDENCE OF P. A. ROLLINS, ESQ.
Madison Avenue and 78th Street, New York.



THE PULITZER RESIDENCE.
(Photo by Aug. Patzig.)
East 73d Street, New York.



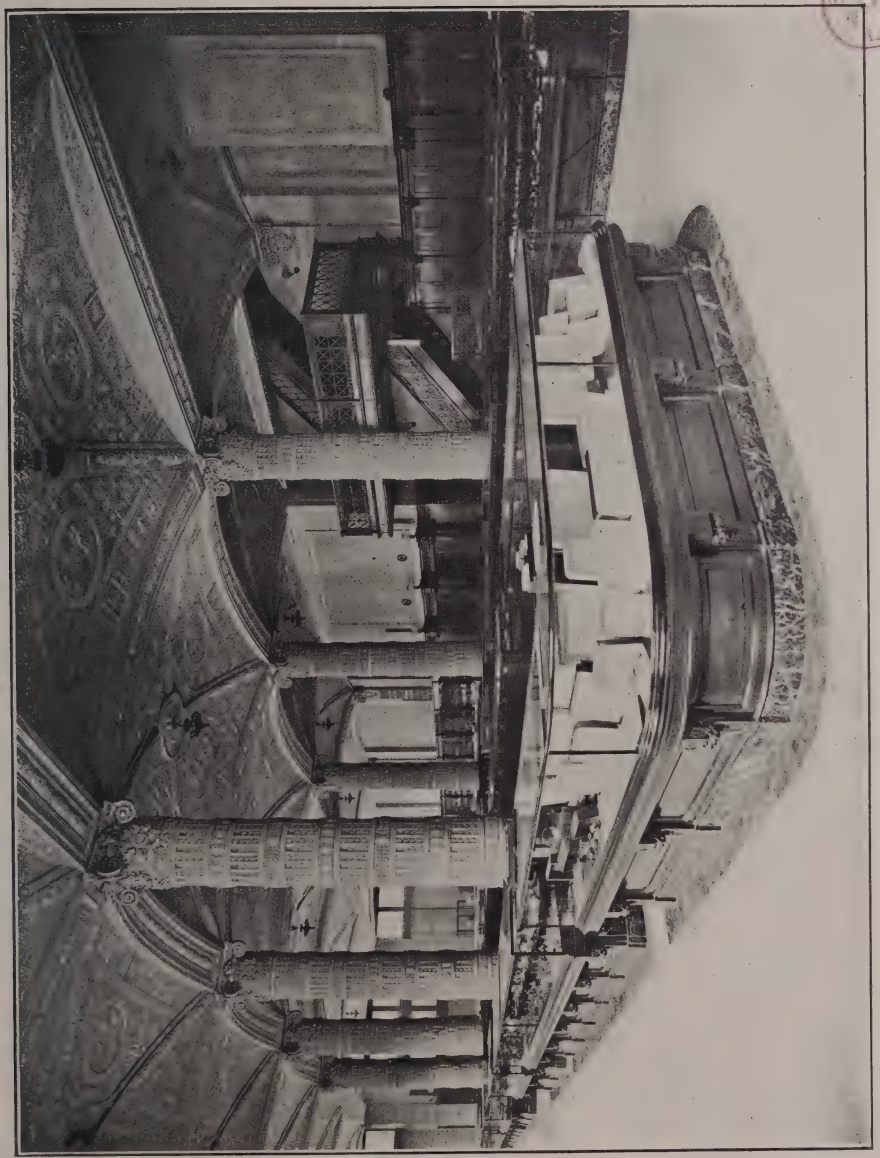
THE LIBRARY OF J. PIERREPONT MORGAN, ESQ.
36th Street, near Madison Avenue, New York.

LIBRARY



THE GORHAM MFG. CO.'S BUILDING.
Fifth Avenue and 36th Street, New York.

LIBRARY



THE FIRST FLOOR OF THE GORHAM MFG. CO.'S BUILDING.
Fifth Avenue and 36th Street, New York.



AN ATTRACTIVE COLONIAL RESIDENCE.

Boston, Mass.

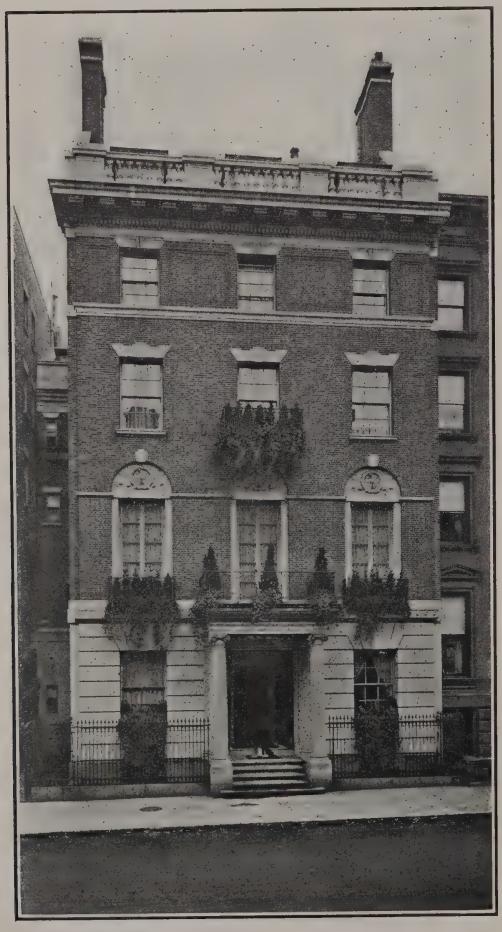
PUBL LIBRA

chorus of approval which has been bestowed upon Tiffany's store by people both of good and bad taste indicates how well they pleased what may be called the Fifth Avenue public. The building has been and may be criticised in certain details, but how can such criticism avail when the building itself produces such a powerful, such a pervasive and such a beneficial effect? Whatever may be said against it, the Tiffany Building will under certain conditions make for better architecture in New York, because it speaks an architectural language which people can understand, and because it has preserved without either attenuation or exaggeration the sumptuous, yet fine and spacious effect of its original. And it is something of this kind which McKim, Mead & White are generally trying to do. Mr. McKim likes to quote that sentence of Thomas Jefferson's in which the reproduction of European buildings in this country is explicitly advocated as a means of educating American public taste in architecture, and has not recent American architectural history proved that he is right? What is needed in the United States, as a condition of better architecture, is just a higher and more general feeling for architectural form, and buildings which fail to awaken a popular response, no matter how well designed, cannot serve this important end.



ROCKEFELLER INSTITUTE FOR MEDICAL RESEARCH, BROWN UNIVERSITY. Providence, R. I.

It is because McKim, Mead & White have been consciously seeking to naturalize certain European architectural forms in this country that they placed their work in vital connection with the one living American architectural tradition. The only habit of thought which Americans have had in relation



THE HOLLINS RESIDENCE.
12 West 56th Street, New York.

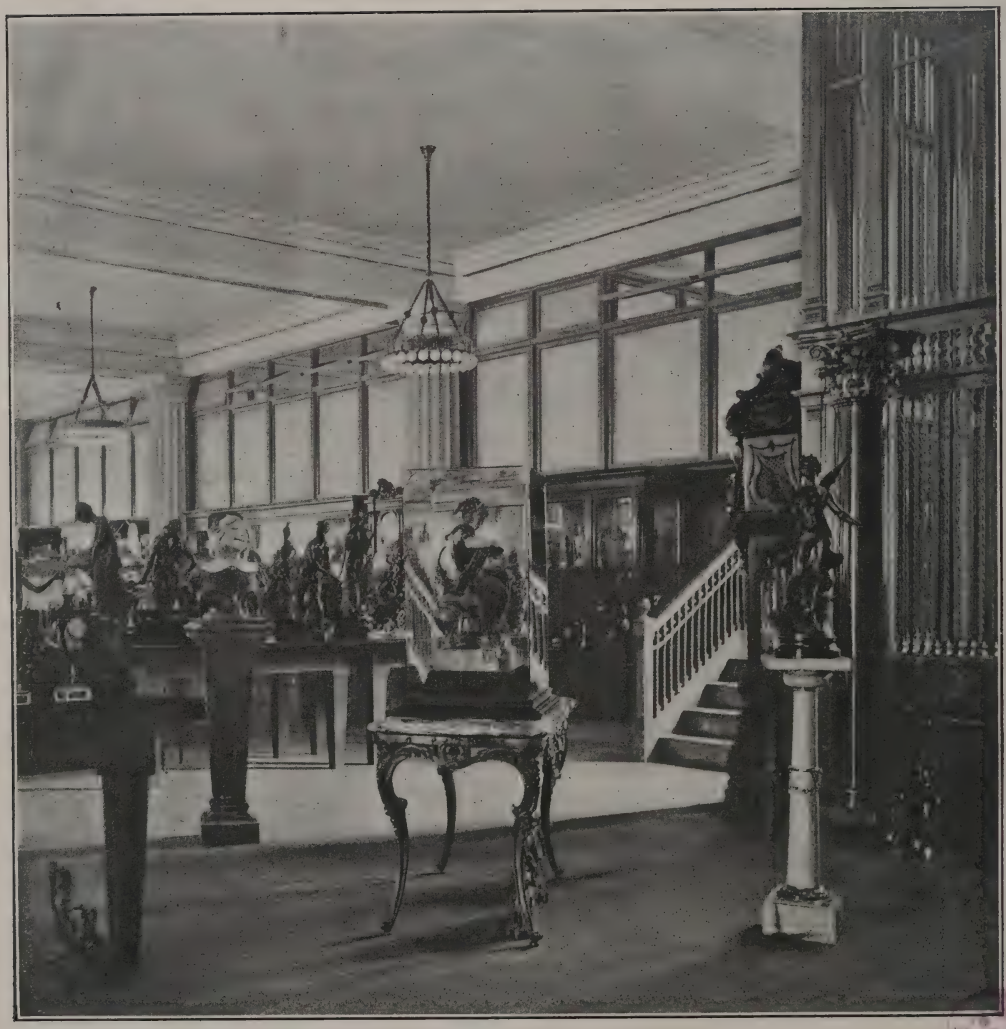
to architecture is that of imitation, and it can be fairly argued that this was under the circumstances the most wholesome habit of thought they could possess. It would have been very praiseworthy on their part, if they had insisted immediately that their buildings should be the honest and careful expression of structure, function and social usage; but nothing is less natural. or more the product either, on the one hand, of rare and happy conditions, or on the other of strenuous scientific training, than the ideal of scrupulous honesty of expression. Americans had no architecture of their own, and they were lacking entirely in the intellectual culture, in the sheer power of abstraction, which might have enabled them to derive the forms of their buildings from the real basis of plan, structure and function. On the other hand they are an impressionable, alert people, overconscious of their own artistic deficiencies, and eager to catch at any shred of tradition which will relieve their intellectual poverty and sanction their aesthetic preferences. Of course their architecture became simply a matter of imitating whatever they could find to imitate, and as they grew wealthy and more travelled, the area of possible imitation became wider and wider, until it embraced practically the whole miscellaneous mass of historical architectural forms. In the beginning they borrowed these forms carelessly, indiscriminately, and without knowledge or proper appreciation. Then came a period of copying, which was equally indiscriminate but more careful and exact. Architectural libraries had begun to improve, and the more important draughting rooms frequently became a spacious annex to these libraries. Of course this tendency was not universal. Some architects there were, like Richardson, to whom the use of a special group of architectural forms was merely the best available means of expressing a powerful individual preference. Others there were like Babb, Cook and Willard, with an admirable preference for realistic and idiomatic design. Still there can be no doubt that on the whole the general popular tendency of American architecture in the eighties looked in the direction of replacing the old, careless, indiscriminate imitation of European forms with an imitation which was equally indiscriminate, but more exact. Such was the condition which faced McKim, Mead & White when they began to practice.

As we have said, they accepted and even proclaimed the idea that the line



TIFFANY & CO.'S BUILDING.

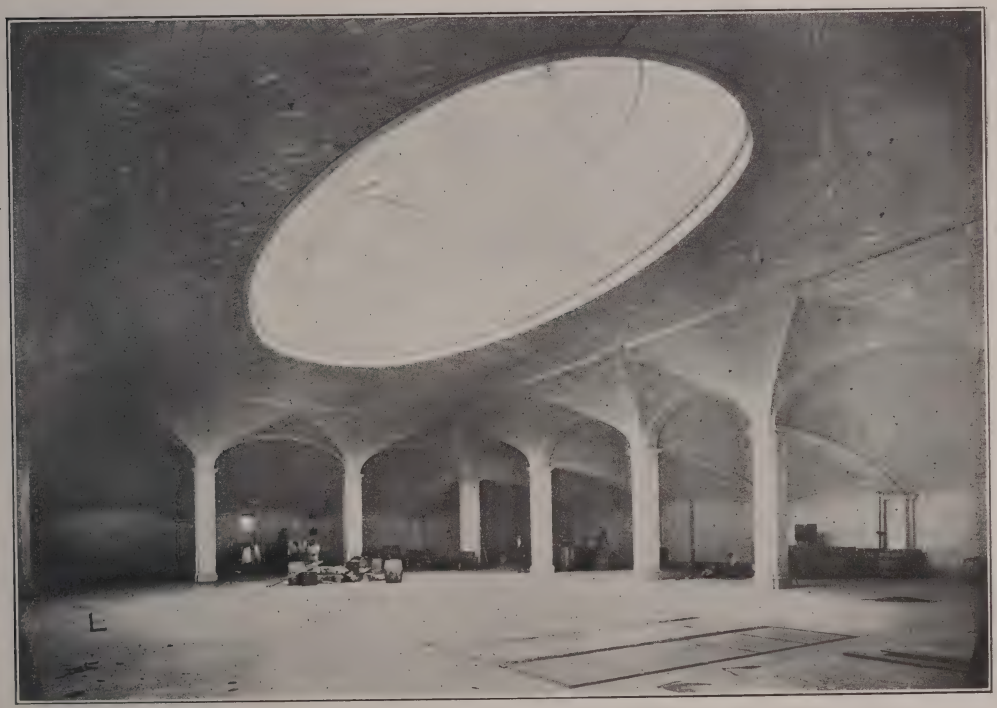
Fifth Avenue and 37th Street, New York.



A TYPICAL INTERIOR VIEW IN TIFFANY & CO.'S BUILDING.
Fifth Avenue and 37th Street, New York.

of American architectural advance lay primarily in the direction of reproducing the forms and the effect of good European architecture, but at the same time they immensely improved the practice of this idea and brought out its formative significance. They borrowed, but they did not borrow either indiscriminately, carelessly or pedantically, and thus their borrowing came to have a consistent effect, to make a pervasive impression. The period from which they derived their forms must be described as in general that of the Renaissance; and it is absolutely essential to the appraisal of their work that the meaning of this selection should be fully understood. Given the prevalent point of view, it was open to them to look for their sources either to Gothic, Romanesque or even to modern French sources, but they preferred the Renaissance. We must try to understand in the beginning why they preferred the Renaissance, and whether their peculiar influence and success has been due in any measure to the fact of this preference and the manner in which it was exercised.

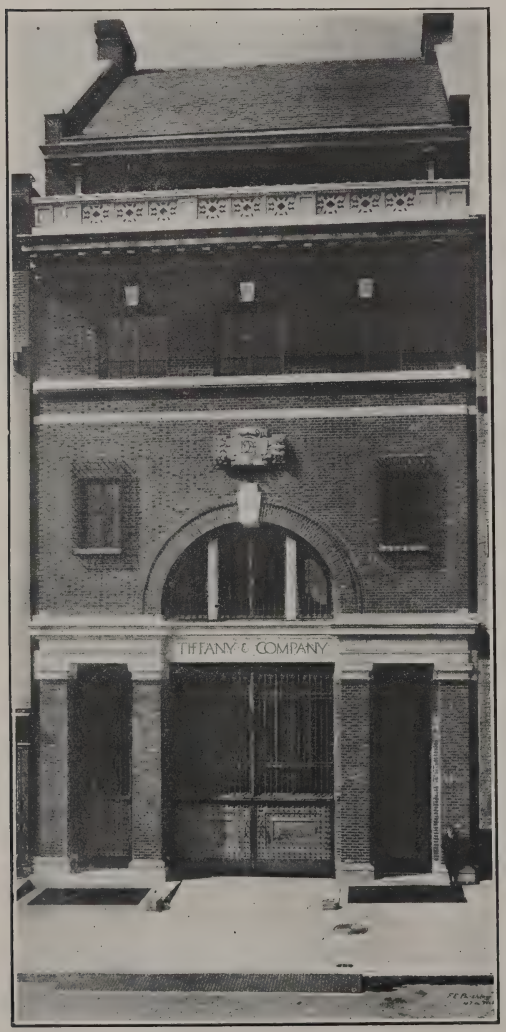
The architecture of the Renaissance includes many different varieties of ecclesiastical, domestic and public buildings; and it assumed during the years when the renascent spirit possessed high vitality many different phases. It originated in the attempts of the Italian architects of the Fifteenth Century to revive the use of the ornamental forms which had belonged to Roman architecture, and in the Sixteenth Century the domestic buildings of France and England, particularly in their ornament, were much influenced by this Italian revival of Roman practice. In all of these countries the borrowing was in the beginning very free and independent in its methods, and many buildings were designed which were essentially a combination of the more familiar mediaeval forms with a larger or smaller amount



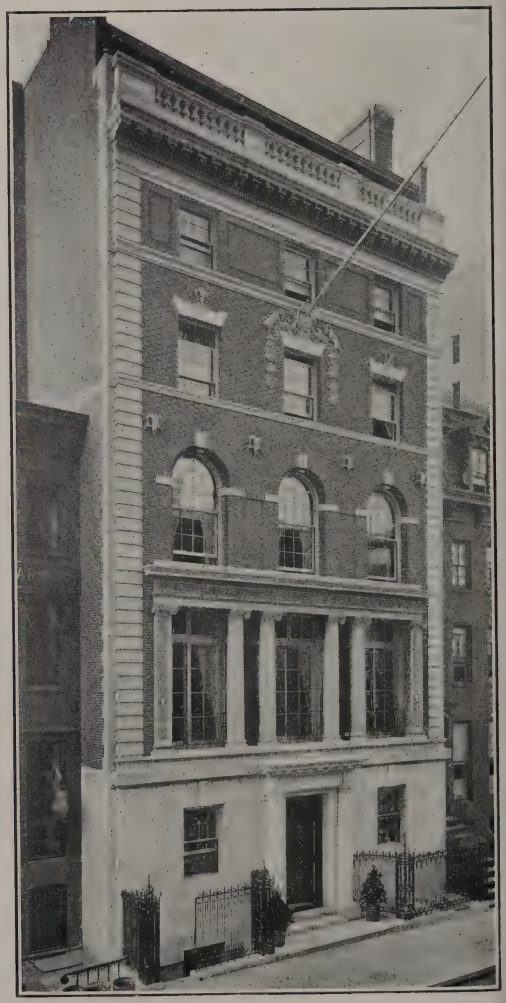
THE HUGE GUASTAVINO VAULT ON THE TOP FLOOR OF TIFFANY & CO.'S BUILDING. Fifth Avenue and 37th Street, New York.

of well-rendered and applied Roman detail. But this early innocent phase of the revival did not last very long. Everywhere it was succeeded by a more conscious and consistent attempt to revive the entire body of Roman architectural practice; the use of these forms constantly tended to become more exact and more academic. A good deal was lost in this transition to academic methods; but something also was gained. The architects of the Seventeenth Century really tried to revive what they conceived to be the logic and spirit of Roman architecture; they really tried to give their buildings the beauty which resides in the well-balanced composition of the classic ornamental forms. They did not wholly succeed, partly because they were incapable of appreciating the economy of the classic spirit, and partly because they were over-influenced by the Roman version of classic architecture. But they brought out the fact that the Roman forms had a logic and an economy of their own, the mastery of which might be an indispensable part of the training of a modern architect.

Given the situation as it was and is in this country, cannot a very strong



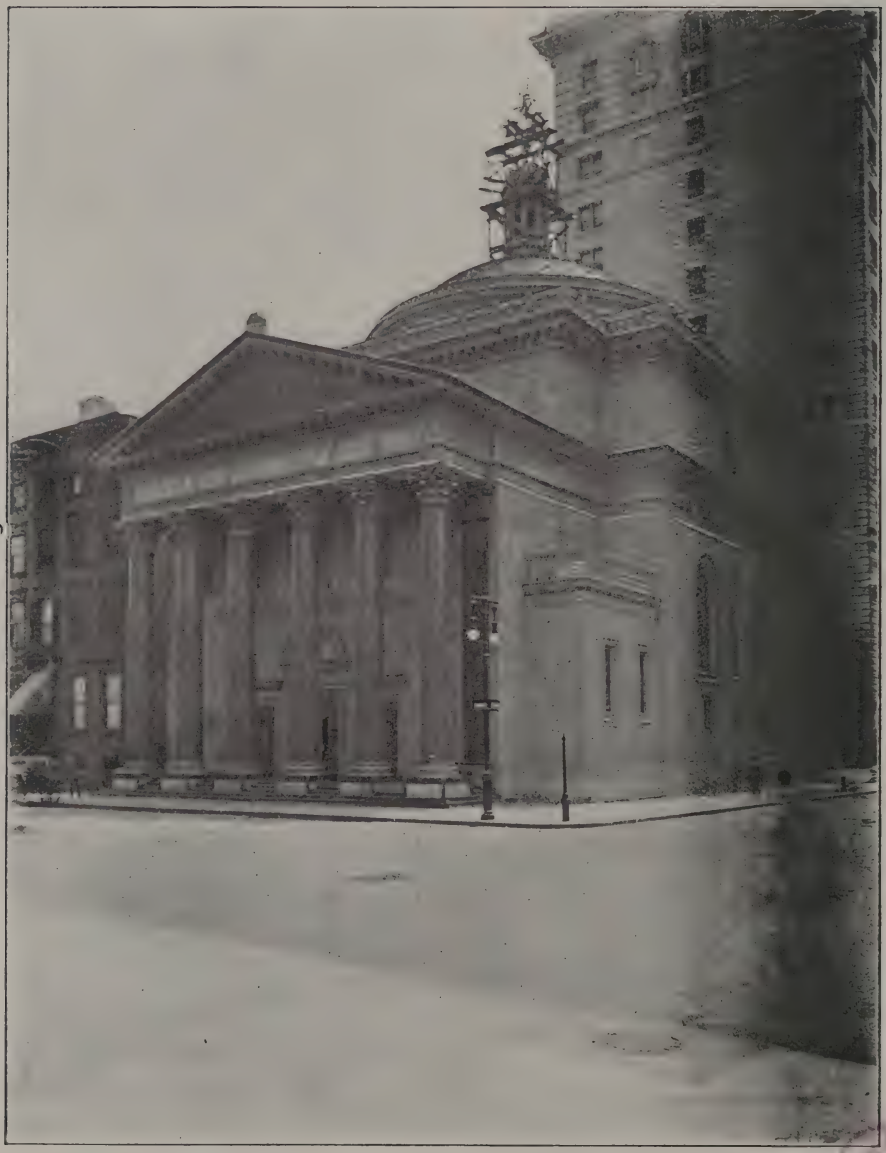
TIFFANY & CO.'S STABLES.
East 41st Street, New York.



THE LAMBS CLUB.
West 44th Street, New York.



THE HARMONIE CLUB.
West 60th Street, New York.



THE MADISON SQUARE PRESBYTERIAN CHURCH.
Madison Avenue and 24th Street, New York.
(Photo by J. H. Symmons.)

case be made in favor of a conscious, persistent attempt to adapt the architecture of the Renaissance to American uses? As a source of available architectural forms they were and are well adapted to our needs. They were familiar to the traveler and educated American public, and appealed to the somewhat florid American popular taste. They were, comparatively speaking, aesthetic variety. They were from every utilitarian point of view much the most available group of architectural forms, which were endowed with the necessary historical sanction and glamor.

The value of the architecture of the Renaissance to the modern American architect is, however, more than a matter of mere availability. Can we not claim with the Renaissance an inti-



THE NAUGATUCK HIGH SCHOOL.
Naugatuck, Conn.

modern buildings, which, while erected to meet a set of conditions very different from those which prevail in contemporary America, were capable of being more easily modified to suit the taste and needs of our day and country. They had assumed during the best years of the Renaissance many different practical types and aesthetic forms, and this is an enormous advantage, considering the complexity of modern American life and our popular preference for mate intellectual kinship? The word Renaissance stands for a group of political, social and educational ideas, which although profoundly modified by the historical experience of the last four hundred years, have not yet spent their force. Intellectually it was based on a renewed faith in mankind and in the power of men to act and think for themselves, and the return to classical antiquity which marked its earlier phases was the outcome of an attempt to find

an historical basis and sanction for this humanism. The movement still constitutes the most active ferment in European life, but it has been reserved for our own country to found national political and social institutions unreservedly on this renewed faith in mankind and in the power of men to act and think for themselves. The Renaissance as a philosophical and moral ideal is receiving its most sincere and thorough-going expression in the United States. A democratic nation must necessarily be humanistic, and must seek the traditional sanction for its humanism in those historical periods in which the humanistic ideal prevailed. Just as the first children of the Renaissance sought to enrich and strengthen their own faith in mankind by assimilating the culture and the art of classical antiquity, so must we keep in touch with the traditional source of our intellectual, moral and political ideals by assimilating what we can of the culture and art both of the Renaissance and of Greece and Rome. This does not mean that the Middle Ages are to be entirely ignored, but it does mean that we are bound by much closer spiritual ties to the Renaissance than we are to the Age of Feudalism and Militant Catholicism. Of all modern peoples we are most completely the children of the Renaissance; and it would be fatal for us to deny our parentage.



THE WOMEN'S BUILDING—UNIVERSITY OF ILLINOIS.
Urbana, Ill.

In our architectural practice we should in the beginning expressly affirm this parentage, rather than evade or deny it. The architects of the Renaissance were the first architects of importance who found themselves obliged or tempted to choose one group of architectural forms rather than another, and the modern American architect is his descendant in this as in many other

respects. He must make a choice also, and he should reach the same choice for somewhat the same reasons. The forms of Romanesque and Gothic architecture were due to a much more peculiar group of intellectual and social conditions than were the forms of the architecture of the Renaissance, and the attempt to put any vitality in their reproduction requires a much more rare and special intellectual and emotional quality. They possessed at one time a living tradition and a communicable technical discipline, but the revival of this tradition demands in the twentieth century an effort of the imagination of which very few men are capable. Indeed, it can almost be said that there is something antagonistic between the state of mind necessary for the successful reproduction of Gothic forms and the intellectually imitative state of mind in which the modern American architect finds himself. Gothic is at bottom inimitable and special. The architecture of this Renaissance, like so many other creations of the Latin Spirit, is essentially imitable and universal. We cannot and should not break away from it, until we have created for ourselves some sort of a national architectural tradition.

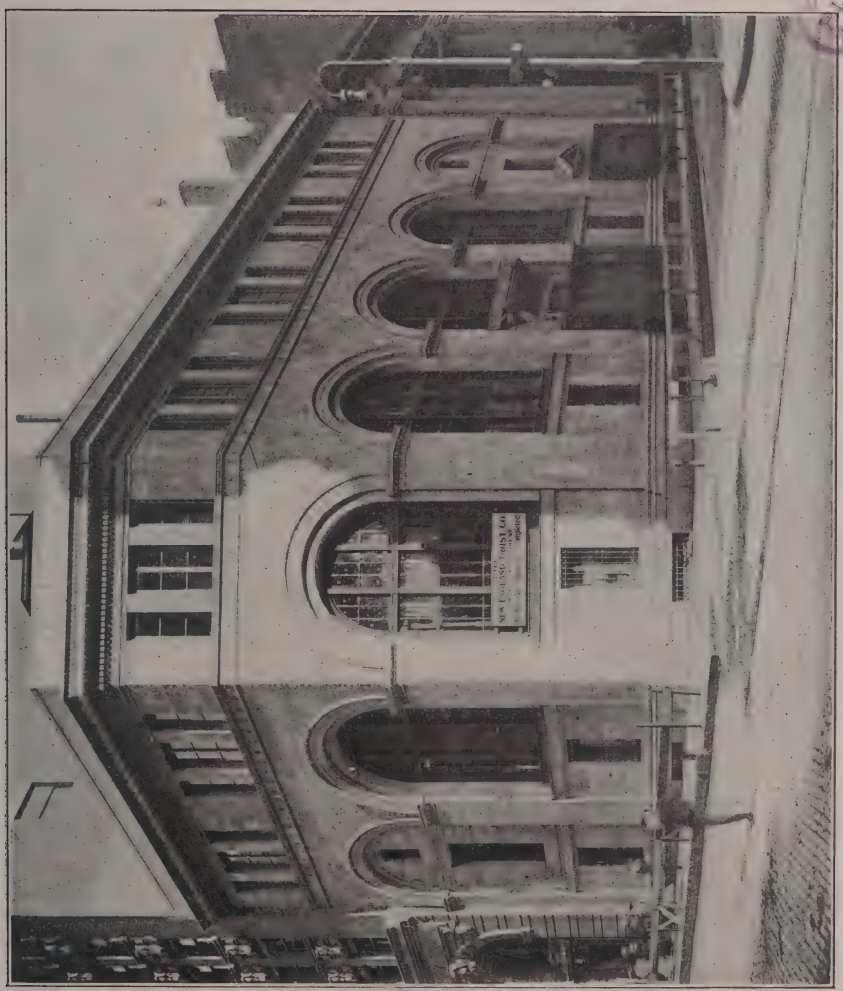
No doubt American architects cannot consciously derive their architecture from any one source without incurring a serious penalty. In accepting the tradition of the Renaissance, they must accept the bad with the good. The architects of the Renaissance necessarily abandoned the earlier innocent and realistic methods of design, and applied certain classical forms to their buildings, because they had something other than strictly architectural reasons for preferring such forms. Design came to mean from their point of view simply



MRS. ELLIOTT F. SHEPARD'S HOUSE.
Scarborough, N. Y.



THE DELANCEY KANE HOUSE.
Fifth Avenue and 49th Street, New York.
(Photo by J. H. Symmons.)



THE NEW ENGLAND TRUST COMPANY'S NEW BUILDING.
(Photo by T. E. Marr.)

Boston, Mass.



THE E. D. MORGAN HOUSE.
(Photo by Alman & Co.)

Westbury, L. I.

the effectual composition and ornamentation of all those parts of a building which show; and in accepting the tradition of the Renaissance American architects must at least in the beginning accept much the same theory of design. They, too, have certain reasons, which are intellectual and educational in character rather than strictly architectural, for preferring one group of architectural forms rather than another, and whatever the plan and structure of their buildings, design must mean for them primarily the effective composition and ornamentation of these forms.



THE FORMAL GARDEN—THE E. D. MORGAN HOUSE.
Westbury, L. I. (Photo by Alman & Co.)

Such is the consequence of any attempt to make architectural practice in this country a matter chiefly of the skilful adaptation of the buildings of the Renaissance; and we find embodied in the work of McKim, Mead & White not only a thorough-going but an extraordinarily clever and successful application of this theory of design. Their use of their sources has been marked by the utmost suppleness and intelligence; it has neither been too exact nor too free. Their range of selection has included on the one hand the earliest phase of the Italian Renaissance or even of Florentine Romanesque, and it has included on the other hand the last phase of English Georgian. Moreover, inasmuch as the Renaissance itself was so dependent upon Roman architecture, they have naturally, when the occasion served, returned to the original Roman sources. In selecting the model of any particular building from any particular period, they have shown the utmost tact and good sense; and from the Century Clubhouse and the Judson Memorial Church down to the Knickerbocker Trust Company, the Gorham and Tiffany buildings, and the Madison Square Presbyterian Church,



MR. T. JEFFERSON COOLIDGE'S HOUSE.
Magnolia, Mass. (Photo by T. E. Marr.)



THE CENTRAL WING—MR. T. JEFFERSON COOLIDGE'S HOUSE.
Magnolia, Mass. (Photo by T. E. Marr.)

they have created a series of buildings in which admirable traditional materials have been given a novel emphasis. In certain of these buildings one scarcely knows whether it is the transmitted dignity of an historical architectural achievement which strikes one more forcibly, or the stimulating novelty of their intrusion upon the streets of an American city; but in spite both of their large style and of their peculiar originality, they are generally in some way appropriate. The conditions forbid, of course, that they have the highest form of propriety, but they possess nevertheless a general congruity with their surroundings and with their public position which makes them on the whole unique in American architecture.



THE LOGGIA—MR. T. JEFFERSON COOLIDGE'S HOUSE.
Magnolia, Mass. (Photo by T. E. Marr.)

At bottom it all comes to this: that McKim, Mead & White are borrowing, not so much certain forms as a certain effect. The imitation is never lifeless, as it has been with so many other American architects; and it is never meaningless. They have shown a genuine sympathy with the spirit of the Renaissance. The Renaissance was not a period of intensive thought, of logical construction, and of rigorous intellectual and moral economy. It was a period of fertile suggestions, of curious experiment, in which the buoyancy of a new life was strangely mingled with the attempted revival of the thoughts and usages of an old world. McKim, Mead & White have shown in their work a similar temper. They have been suggestive and experimental in the revival of traditional architectural material. They have returned with the buoyancy of youth to the renewal of a world

which may have looked dead to the eyes of older men, and in so doing they have shown the better wisdom. The spiritual kinship which it is not fanciful to trace between the Renaissance and modern America may not merely be a matter of intellectual and moral point of view; it may also be a matter of feeling. A suggestive historian of American literature, Professor Barret Wendell, has tried to show that American men of letters come naturally by something of the spontaneity and enthusiasm of the Elizabethan Englishman; that is, of the Englishman of the Renaissance. The spontaneity and freshness of feeling, which hardened into a definite expression in the Englishmen of the seventeenth and eighteenth centuries was preserved in Colonial America by our national intellectual inexperience, and the consequence is that we can bridge the emotional gulf between ourselves and the Renaissance with much less effort than can a contemporary Englishman or Frenchman. Like the men of the Renaissance, the modern American is fundamentally a sentimental traveller, a passionate pilgrim, among the relics of an old world; and he can put as much enthusiasm into the discoveries of ancient cities as the Elizabethan Englishman could into a journey toward the land of Cathay. McKim, Mead & White have given a freer expression to this spontaneous delight in the relics of an old world than have any other contemporary American architects. They have been the aesthetic adventurers of their generation, and their adventures have been none the less dramatic because the scenery has been



LOOKING OUT ON THE SEA FROM THE LOGGIA—MR. T. JEFFERSON COOLIDGE'S HOUSE. Magnolia, Mass. (Photo by T. E. Marr.)



THE ARMY WAR COLLEGE.

Washington, D. C.



THE ARMY WAR COLLEGE.

Washington, D. C.



THE ARMY WAR COLLEGE.

Washington, D. C.

that of a definite historical period rather than that of an uncharted wilderness.

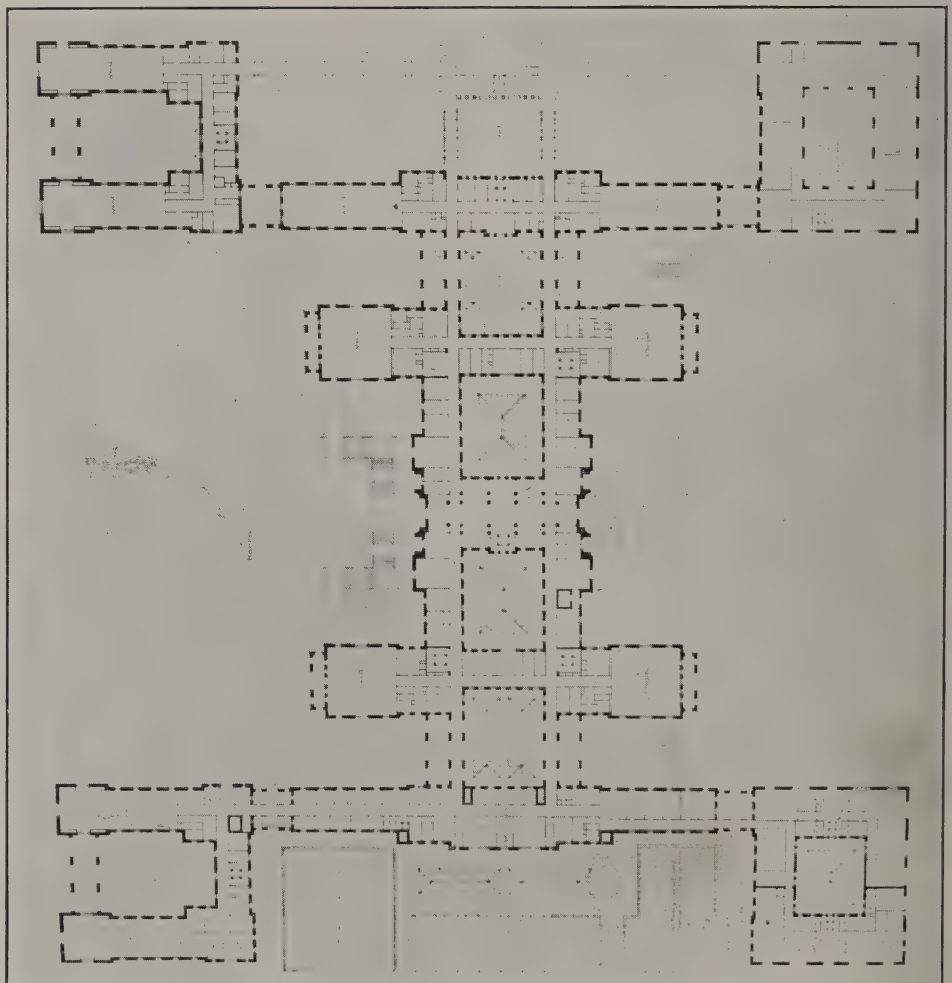
While, however, their feeling has been analogous to that of the early Renaissance, their intellectual point of view has rather approximated to that of a later period. The architecture of the Renaissance finally became, as we have noted, an attempt consciously to revive what was conceived to be the classic ideal in the composition and ornamentation of a building; and no modern American architect who looks in the direction of the Renaissance for suggestion and inspiration can remain uninfluenced by this later phase of its architectural development. As soon as



AS THE NEW BELLEVUE WILL LOOK FROM THE EAST RIVER.
Foot of East 26th Street, New York.

any revival of the forms of the architecture of the Renaissance passes beyond the stage of delighted discovery, it must necessarily, by the logic of its choice, seek also to assimilate and master the classic spirit; and this obviously is a task of much greater difficulty. For the architecture of classical antiquity, particularly in its purer Grecian phase, was the result not of a diverted and lavish, but of a highly economical use of the architectural intelligence. A man who seeks its mastery must undergo a much more strenuous intellectual and moral discipline. In the case of McKim, Mead & White it cannot be said that they pushed this adventure beyond a certain point. Some of their Romanized buildings, such as the Library of Columbia College, must indeed rank among their greatest successes; and one can detect throughout the course of their work a gradually increasing elimination of superfluous ornament and a more insistent process of simplification. Nevertheless they have not pushed their relish for classical economy much beyond the stage, which it reached in the later seventeenth and in the eighteenth centuries. As we have said, they belong in their manner to the eighteenth century, just as they belong in their feeling to the sixteenth and seventeenth century. Their work is above all characterized by that urbanity, by that pervasive, but at times artificial sense of good form which we associate with the Age of Reason. The gentlemen of that period were somewhat overconscious of their public, as McKim, Mead & White have been obliged to be. They realized that they occupied a prominent social position and they must behave so as to offer lessons in good deportment to their inferiors, and something of the same consciousness resides in such buildings as the University Clubhouse and the Tiffany store. They are all written in an easy, flowing, readable style, but it is the prose of Addison rather than that of Newman or Thackeray.

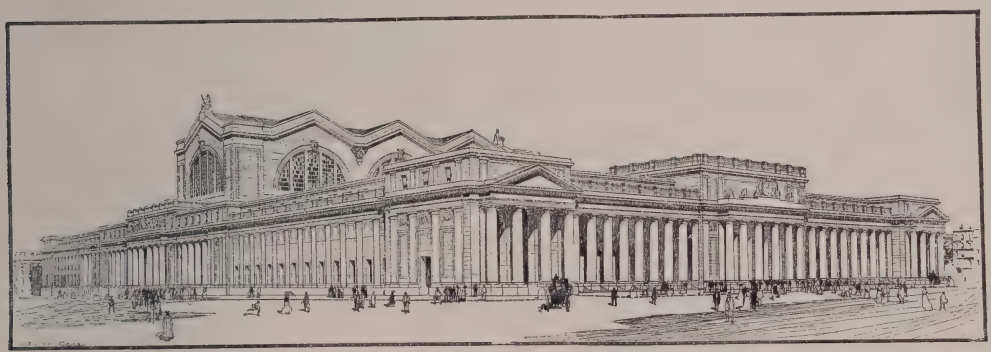
The analogy of their work to that of the eighteenth century may be pushed still further. That century became indi-



THE LAYOUT FOR THE NEW BELLEVUE HOSPITAL.
Foot of East 26th Street, New York.

vidualistic and revolutionary only towards its close. In its typical phases it was rather a period of good common sense; and at bottom no better summary can be given of the work of McKim, Mead & White than that they applied common sense to the æsthetic problems of American architecture. Common sense is, after all, only a synonym for sound culture—for the ability to grasp a situation in all its relations; and at the present time it is more valuable in this country than the excesses of aberrant genius. By reason of their common sense McKim, Mead & White hit upon a virtuous middle path which somehow connected itself with the miscellaneous imitative traditions of our work has been in some respects a compromise, it has fulfilled the conditions of a profitable and desirable compromise. It has been a compromise informed by a practicable idea and justified by a sufficient measure of success.

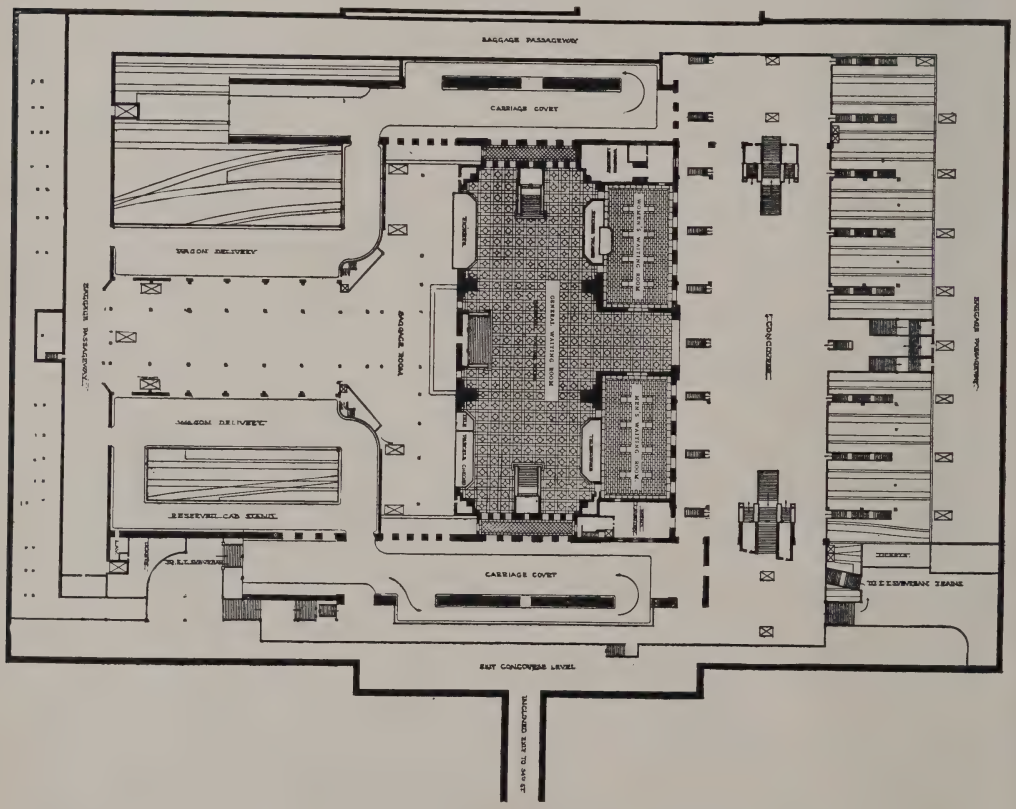
If McKim, Mead & White showed their common sense in preferring the Renaissance as a source of architectural forms to the Middle Ages, they have given an equally emphatic illustration of it by their attitude toward the modern French influence upon American architecture. They have profited by that influence without succumbing to it. Although the several members of the firm all received more or less training in Paris, they have consistently re-



PERSPECTIVE VIEW FROM 35TH STREET AND 8TH AVENUE.
The new Pennsylvania Railroad Station.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.

American architectural past, while at the same time preparing the way for a better future. From this virtuous middle path they have never strayed. They have not been extremists and specialists any more than they have been revolutionists. Amid the conflicting tendencies which have pulled American architects of to-day first in one direction and then in another, they have held a discreet and admirable balance. They have neither been impracticable nor mercenary; they have neither been too rigorously inflexible nor too easily accommodating; they have neither been archaeologists nor proselytes of a new art; they have been, in the old phrase, neither bizarre nor Beaux Arts. In short they have kept their heads; and if their fused to sanction or to further the spread in this country of mere Beaux-Artism. American architectural students have gone to school at the Beaux-Arts, because they believed they could obtain in that school the best of available technical training; and McKim, Mead & White have encouraged this practice by employing many graduates from the Beaux-Arts. But in their work and in their oral advice, they have wisely and carefully discriminated between the Beaux-Arts as a source of technical methods and training and the Beaux-Arts as the source of an architectural manner. The predisposition which so many American graduates of the Beaux-Arts acquire to Parisianize American architecture is not one to be

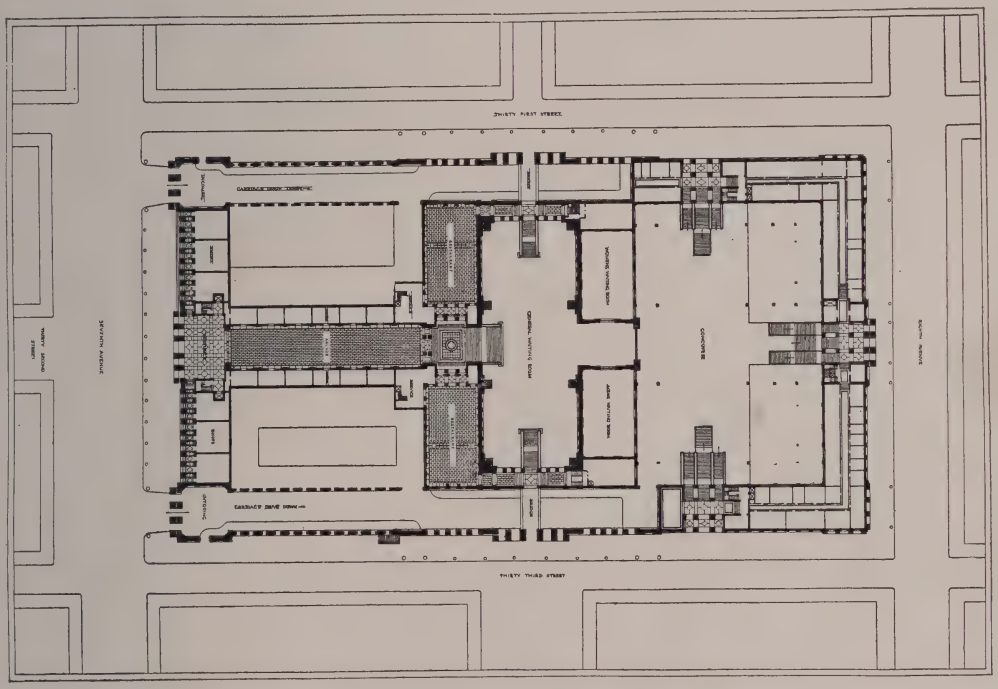
encouraged. We may profitably borrow certain salient characteristics of Renaissance architecture, because we are ourselves children of the Renaissance, and because the architecural forms of that period were flexible and by way of being universal. But we are not children of modern France, and in modern French architecture the traditions of the Renaissance have been profoundly modified by the accidents and circumstances of French national development. If we accept the French influence too literally and too pedantically, we shall be leading the broad common road for a special by-way, which will lead nowhere, and from the end of which we shall be obliged to retrace our steps. It is extremely and fortunate consequently that McKim, Mead & White have consistently refused to lend the weight of their authority to the spread of French influence (in its narrower manifestations) over American architectural practice. Their own work, however much it is the result of French training, has never been Parisianized; and the graduates from the Beaux-Arts who enter their office rarely leave it without shedding what is from our point of view the modern French architectural mannerism.



PLAN AT THE WAITING-ROOM LEVEL.
The new Pennsylvania Railroad Station.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.

Another illustration of the common sense of McKim, Mead & White is to be found in the attitude which they have consistently adopted towards the architectural problem of the skyscraper. Apparently they have understood from the start that the ideas and the theory of design for which they have stood would appear at its worst in relation to the architecture of very tall buildings. In

such buildings utilitarian conditions and some sort of functional expression cannot be denied and evaded, and in designing them neither the forms nor the spirit of the architecture of the Renaissance are of very much assistance. The consequence is that McKim, Mead & White have rather tended to avoid than to seek opportunities to plan skyscrapers. They have, indeed, drawn the plans for many structures such as the old Judge, the Sherry and the White have been disinclined to be closely identified with the design of such buildings. They have probably hoped that the time would come when the laws would place restrictions on the skyscraping tendency of business structures, and they have consciously avoided the design of facades whose height was badly proportioned to their frontages and to the width of the streets on which they were situated. Hence, large as their contributions have been to the

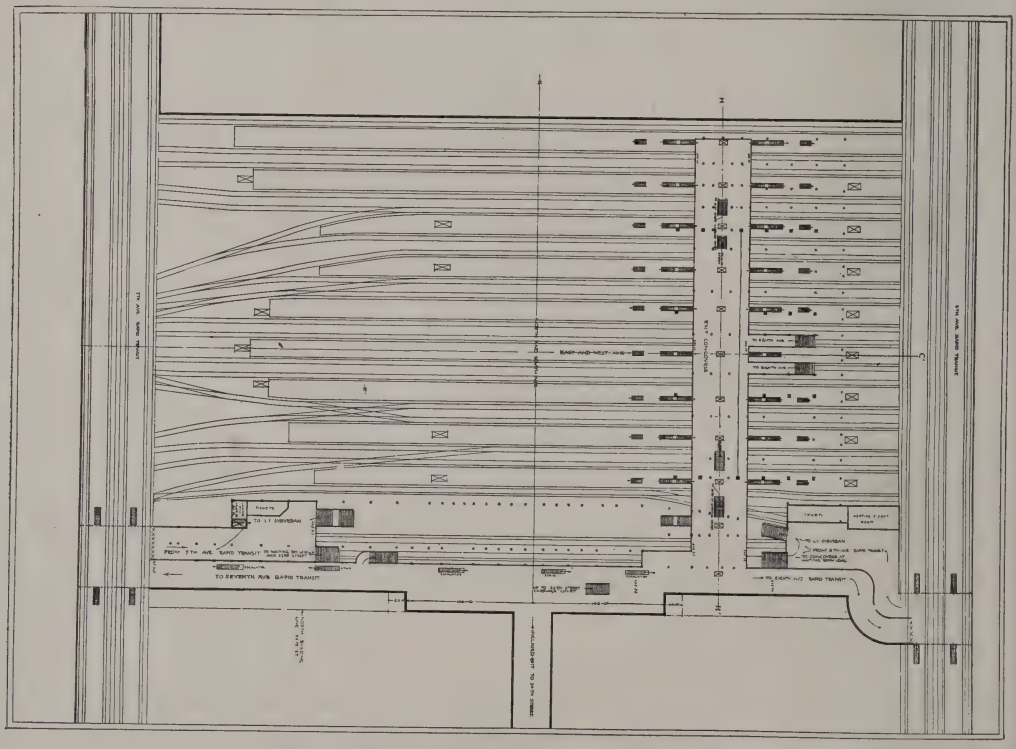


PLAN OF THE STREET LEVEL.
The new Pennsylvania Railroad Station.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.

Gorham buildings, which are higher than would be permitted on the streets of a European city, but the New York Life Buildings, in New York and in Kansas City, are almost the only ones which can, according to American standards, properly be called skyscrapers; and this, considering the great volume of their work, is a remarkable fact. Almost all the leading architects of to-day can place a larger number of such buildings to their credit. The only explanation is that McKim, Mead & current American way of designing other buildings, they have contributed little or nothing to the better solution of this critical problem. The New York Life Building in New York is indeed one of the interesting attempts which have been made to keep the height of a skyscraper down rather than to emphasize it, but not in that direction does the solution reside. And if it lies in the direction of emphasizing the height, they have done well to avoid skyscrapers, because their whole tendency of design

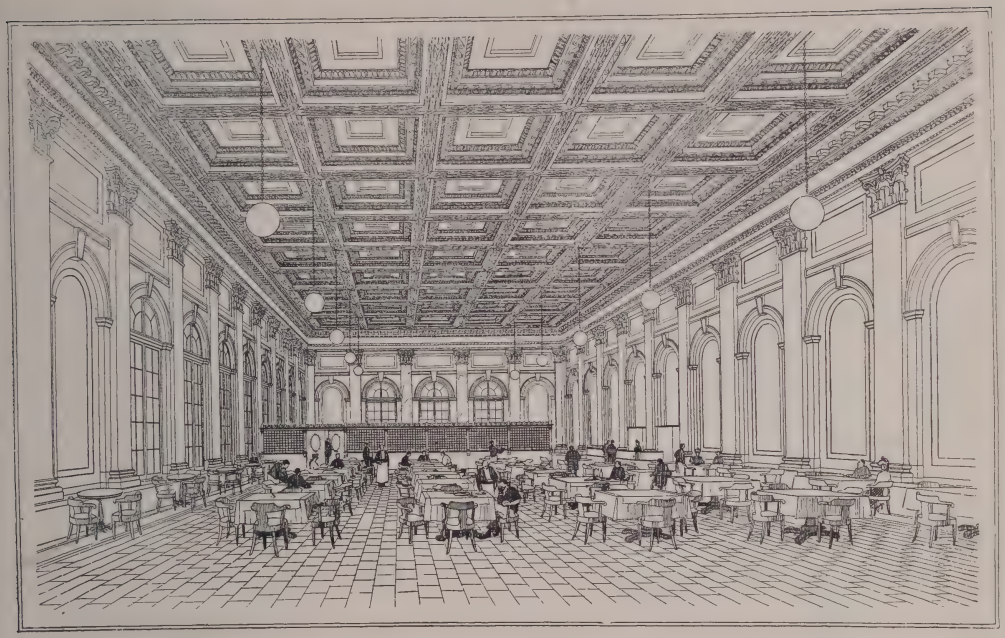
seeks the balance of lines, masses and projections, rather than overwhelming predominance of any one dimension or series of lines.

This tendency on the part of McKim, Mead & White to dissociate themselves with the big brutal fact of the modern American skyscraper may seem to be an illustration of a deficiency rather than of a merit, but in truth, while it brings out an obvious limitation in their ideas and methods, it also brings out both the soundness of their judgment and the integrity of their point of view. The design of the modern American skyscraper is a compromise, but it is a compromise which has been crowned with only mediocre success. An architect does well either to avoid it, as McKim, Mead & White have done, or else devote most of his time to it, as Louis Sullivan has done. The former could not have taken kindly and persistently to the design of skyscrapers without either revolutionizing their point of view, or else becoming unfaithful to it. They have chosen rather to avoid it, and here again they have most assuredly exhibited their common sense. The skyscraper may or may not persist as one of the characteristic problems of American architectural design, but in any event the time has not yet come for its solution. No architect has succeeded as yet in designing a rational skyscraper, which was at the same time beautiful, and the structures which, like the Blair Building, in New York, have reached the highest propriety of effect, have remained at bottom nothing more than acceptable compromises.

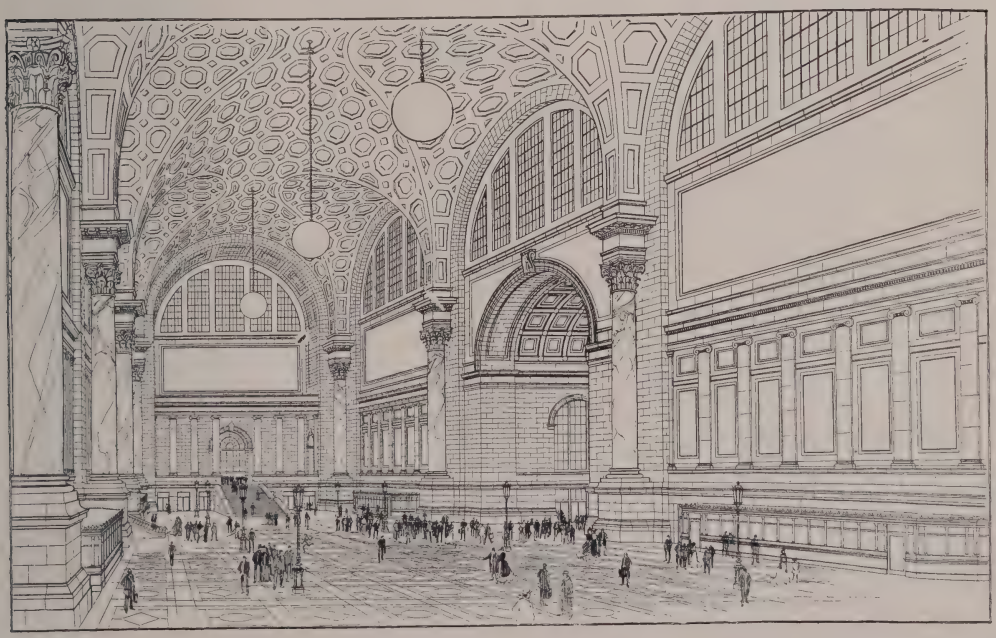


PLAN AT THE EXIT CONCOURSE LEVEL.
The new Pennsylvania Railroad Station.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.

No review of the work of McKim, Mead & White would be complete without some specific reference to the contributions they have made to American domestic architecture, and this division of their work is all the more interesting because of the different phases through



THE RESTAURANT.
The new Pennsylvania Railroad Station.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.



THE GENERAL WAITING-ROOM.
The new Pennsylvania Railroad Station.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.

which it has passed and the questions which it raises. During their twenty-six years of practice, their method of designing country houses has been more completely transformed than has their method of designing any other class of buildings. Writing eleven years ago, and with their country houses almost exclusively in mind, Mr. Russell Sturgis declared that "the picturesque side is the best side, after all, of the work of McKim, Mead & White." In his opinion, "the irregular symmetry, the gables and turrets come out better than the level cornice and the balanced uniformity," and they were better "because they were most independent of the past." Yet if the picturesque side is the best side of the work of McKim, Mead & White, it is evident that they themselves wholly failed to appreciate the fact. It was about ten years ago that they ceased to design picturesque country houses, and during the last decade their domestic buildings of all kinds have been moulded, inside and out, by the same ideas that have given shape to their other work. Instead, that is, of rejoicing in the opportunity to be independent of the past, which the American country house afforded, they deliberately tied the exteriors of these buildings to a particular domestic style, which was not at all picturesque; and they have just as deliberately clothed the walls of their more important rooms with the trappings of old French and Italian palaces. It is still open for any one to assert that the "picturesque side is the best side of the work of McKim, Mead & White," but if so its best side is the side which they have deliberately abandoned, which has had on the whole comparatively little influence, and which bulks small in the total mass of their achievement.

The truth is that they could not have continued to design country houses which were picturesque and independent of the past without hurting the integrity of their own point of view. There are many American architects who believe themselves fully equal to the task of designing indiscriminately Elizabethan timbered houses, Jacobean garden fronts, French châteaux, Florentine villas and Georgian mansions; but McKim, Mead & White are not of the number. They have made their experiments, and they have learned their lesson. In the beginning it was natural for many reasons that they should design picturesque country houses. These early dwellings were generally villas, built on a small plot of land for occupation during a few summer months; and the appropriations for their construction were as a rule comparatively modest. No opportunity seemed to be provided for the revival of any good traditional forms; and they may very well have been discouraged from the application of their ordinary theory by the manifest improperty of certain Newport palaces, which had been built on suburban lots. It was natural, consequently, for them to believe that the virtuous middle path so far as country houses were concerned consisted in avoiding such incongruities as palatial villas, and in giving a freer rein than they permitted themselves elsewhere, to the vivacity of their architectural feelings. But when the foregoing special conditions passed away, it was equally natural that they should seek to assimilate the forms of their country houses to those of their other buildings. The time came when they had more money to spend, when their clients demanded the use of brick and stone, when the houses were residences attached to considerable estates and occupied more or less during every month of the year. Country life of rich Americans was coming to resemble the country life of the rich Europeans, who built elaborate and formal houses; and there was no impropriety in bestowing upon the houses which were built to satisfy such a demand a more formal character.

The majority of the country houses erected by McKim, Mead & White during the past ten years have belonged to the English Georgian period of domestic design, and this choice shows the usual good sense which has marked what may be called the architectural policy of the firm. The Georgian mansion and its Colonial equivalent had

many limitations as an architectural model. Its forms were attenuated by an excessive reticence and timidity, by a middle-class fear of being anything but correct, and it is easy consequently for the design of a Georgian house to become second-rate and tame. On the other hand, it had certain considerable advantages. It was the final English embodiment of the tradition of the Renaissance; it was the outcome of a genuine, if timid, striving for good form; and it was associated with the one American architectural tradition of any value. Architects such as McKim, Mead & White, who have eschewed the picturesque styles, are almost forced to fall back on some modification of Georgian forms, in case they wish to build a brick house; and for the most part McKim, Mead & White have used brick. But in their adaptation of the Georgian forms, they have taken every advantage of their larger opportunities. Their handsomest Georgian houses at Manchester, Mass., and Westbury, L. I., wear a much more positive and self-confident appearance than does much of the Georgian work of the 18th century. The refinement is never weak, and the detail is applied with vigor and originality. It is Georgian work, renovated by something of an earlier and fresher feeling.

One of the best characteristics of the residences designed by McKim, Mead & White is they have retained for the most part a domestic atmosphere. Other architects who have designed houses for rich men have frequently made them barren examples of formal grandeur; and there are some of the houses of McKim, Mead & White, which are too much by way of being empty palaces. But such is by no means the dominant character of their residential work. They have used, whenever they could, a style adapted to a gentleman's residence, and they have as a rule carried out a similar note in the design of the interiors. They have not turned the rooms of their houses over to professional decorators, whose chief purpose is to unload a lot of expensive furniture and trappings on their customers and whose sole idea of interior decoration is to reproduce the letter of one of the French styles. On the contrary they have stood resolutely for the idea that the design and even the furnishing of the interior of a house is a part of the task of its architect, and whenever their clients have entrusted such a task to them, they have handled it in the same spirit which marks the rest of their work and with the same success. They have frequently used specific English or French styles, but never in a literal and lifeless way. They are as far from stylistic pedantry in their interiors as they are in their exteriors, and this in spite of the fact that they have even more frequently sought to endow their interiors with a sort of historical glamor. To this end they have used lavishly the mantel pieces and ceilings of old Italian, English and French rooms; and they have scoured Europe for the tapestries, hangings and furniture they wanted. Yet these spoils were never merely unloaded on the rooms they designed. Their use was always subordinated to a dominant architectural idea, and in spite of its magnificence, the effect was likely to be genial and something like domestic. Even such a sumptuous residence as that of the late William C. Whitney is far from being an example of barren magnificence and grandeur. The materials entering into these and other smaller rooms are selected and arranged with a genuine and lively feeling for their domestic and appropriate use. Thus they have shown in their interiors the same spirit of imaginative historical adventure that they showed in their exteriors, and its effect has been equally pervasive and ameliorating. They have a way of justifying by their success many apparently equivocal things, which their predecessors and contemporaries have tried to do and failed to justify.

We know of no more exact and comprehensive description of the work of McKim, Mead & White than to say that they have sought persistently, sincerely, intelligently, skillfully and successfully to design really beautiful

buildings. Whatever else they have been or failed to be, they have been artists. An artist is primarily a man who will undergo severe discipline and make the necessary sacrifices, in order to obtain a consummate mastery of his art and thereby to create beautiful things. Some of the sacrifices which McKim, Mead & White were obliged to make were unfortunate, but in the moral economy of an artist the end justifies the means. He cannot control the conditions, yet he must somehow reach the result. Better than any other American architects of their time they have reached the result, and other architects, who were on the one hand more scrupulous, or on the other less single-minded, have, comparatively speaking, failed. Americans of the next few generations will regard the best of their buildings, not as the relics of a superseded architectural fashion, nor merely as the progenitors of the still better buildings which we hope may follow, but as architectural monuments, which satisfy a permanent and a normal sense of beautiful form.

Good architecture ought to be something more than beautiful, but it cannot be anything less. Without beauty, it may possess many admirable qualities, but will none the less be dead. Beauty is the child and the parent of artistic vitality, and in a country such as the United States, which was hopelessly deficient in beautiful things, no artistic progress was possible until some such plant was naturalized. McKim, Mead & White have started the process of naturalizing in this country beautiful buildings. They had to obtain them by transplantation, but that does not diminish the value of the achievement. They have made beauty in things architectural more familiar to Americans, and hereafter we shall the better be able to distinguish between buildings that are shapely and buildings that are not. That is the essential task and its edifying effect. Americans have plenty of excellent ideas and good intentions, but they are without a national artistic experience; they are without any instinctive sense of good form —any innocent and right-minded love of beauty for its own sake. It is this instinctive sense of good form which they must acquire first, and the only way they can acquire it is to have objects which embody it placed liberally and somewhat ostentatiously before them. This is what McKim, Mead & White have started to do; and their contemporaries and successors should for a while continue to work along similar lines. But whether the work is continued or not, the soundness and high value of their contribution to it cannot be denied. They have shown the way. They have given us a new hope, and one that is not to be despised, because it is associated with so many fears.

Henry W. Desmond.
Herbert Croly.

Postscript. The foregoing criticism was written previous to the death of Mr. Stanford White, but we have not found any reason for modifying the article because of that deplorable event. Each of us may have his opinion as to how much Mr. White contributed to make the work of the firm what it has been, but the fact remains that his special contribution is not to be definitely distinguished from that of his two partners. While his death must assuredly mean that the work of the firm will be somewhat different in the future from what it has been in the past, that circumstance cannot alter in any essential respect the meaning of the work that has already been done. His achievements as an artist disappeared behind the firm name of McKim, Mead & White, and all that remains distinct to his friends is the memory of a kind, generous, harding-working and very talented man.

NOTES & COMMENTS

The architectural societies mentioned below send us through Mr. John M. Carrere, treasurer of the Architectural League of New York, a copy of resolutions passed by their respective Executive Committees as follows:

"Resolved, That the Executive Committees of the New York Chapter of the American Institute of Architects, the Society of Beaux Arts Architects, and the Architectural League of New York, desire in the name of their respective societies to express their sense of the great loss which the profession and the art of architecture have sustained in the death of Stanford White.

"His quick and generous appreciation of all that is beautiful, even beyond the field of his immediate profession, was so genuine that the influence of his work will long continue to be a stimulus to the artistic development of this country.

"Only those of us who have been closely associated with him professionally can fully appreciate the love and enthusiasm with which he devoted himself to art.

"His was a commanding personality, and whatever he produced had the touch of genius."

THE CHURCH AND THE ARCHITECT

After much delay, Professor Waldo S. Pratt, of Hartford, who is the Secretary of the Department of Art and Music of the Religious Education Association, has succeeded in obtaining the publication in pamphlet form of the papers presented at the convention in Boston in the winter of 1905. While the delay, due to no fault of his, may well have been annoying, such are the subjects of the papers and the conditions of ecclesiastical art, that the pamphlet could not be other than welcome at any period. The contents are as follows: "The Treatment of Church Interiors," by Ralph Adams Cram, of Boston; "The Treatment of Church Exteriors," by James Sturgis Pray, of Boston; "The Educative Power of Organ Music," by George A. Burdette, of Boston; "The Educative Power of the Great Painters," by Rev. Henry G. Spaulding, of Brookline, and "Artistic Studies in Theological Seminaries," by Professor Pratt. The first two articles are those of special interest to architects. Of these, Mr. Cram's is exceedingly general—as, in its brevity, it had to be—and he has since so elaborated his theme that one will scarcely look here for much enlightenment. But it is interesting to observe that to his audience—made up, not of professional architects, but of church members representative of a broad range of intellectual interest and culture—he laid down these rules and dicta: "How weigh conflicting claims and decide as between architect and architect or decorator and decorator? By a competition of schemes and a vote of a building committee, or a poll of the congregation? Never, under any circumstances whatever. How then? Simply by recognizing the fact that from the first moment of recorded history, and whether in Europe or Asia, the laws and principles of good art were absolutely the same, whether expressed in the lines of a Greek or Buddhist temple, a Roman basilica, or a Gothic cathedral, down to some ill-defined point in the first half of the sixteenth century; and that after that the laws were entirely new, and, except in music, literature and the drama, just as entirely bad. This, then, is the bar of justice before which any artist postulant for favor must plead. If in his words and work he shows that he understands, accepts and tries to follow the pre-sixteenth century laws, then he is the man to tie to. He may fail, and he will fail, to produce work that will rival that of the great years; but he will not disgrace you, and through the employment you give him, and the standards to which you hold him, he will go on to better and better things." He adds that fidelity to underlying laws and principles does not mean the copying of modes and forms. His final word is, "Have some one man responsible for all that is added to a church. If it is a new edifice, then retain the architect permanently to pass on every window, every piece of decoration, every stick of furniture that is subsequently added. . . . A true church is never finished and it is unwise to change horses in the middle of a river." There are few good rules that are more in need of publicity than is this.

PLANNING THE CHURCH YARD

Mr. Pray is a landscape architect, and his paper might have been more accurately entitled "The Setting of the New England Village Church." Even so, it is of interest to architects. He takes as an example "the old New England meeting-house type, built of wood," and calls attention to its attractiveness seen at a distance, "dominating a little hamlet which nestles among the hills." He thinks the structure most agreeable when painted white, with green blinds; and thinks that "near at hand it can never suggest anything but the sterner faith of our sturdy forefathers, whether Pilgrim, Puritan, Quaker, or what not, and any attempt to soften its severity by painting with color, or much planting, even if the planting be chosen with restraint, is pretty apt merely to weaken its old expression without accomplishing a new one." As there is scarcely any building more formal in its lines than this, he would have rigidity and devotion expressed in a formal planting around it. He suggests a clipped hedge of privet, of arbor vitae, or of box, around the base of the building and several feet out from it, with openings opposite basement windows. The boundaries of the lot may also have a formal clipped hedge, unless the grounds are of such extent that, counting little in direct relation to the lines of the building, informal border shrubbery may be used without an artistic jar. In that case only would he be glad to see it used. If the grounds are sufficiently large, formal rows of trees along the boundaries and leading up to the main entrance, may be exceedingly effective. He presents certainly an interesting theory and one very little put into practice. But would the effect of informal planting be so bad? We may recall that he found the little church very attractive as seen from a distance, dominating a hilly landscape that had nothing of formality about it.

A RESTORATION

While on the subject of church architecture, it is interesting to note that the approach of the Jamestown ter-centennial celebration has offered an occasion for restoring the Burton Parish Church at Williamsburg, Va. The restoration, now practically completed, has been carried out with fidelity and with care for both past and present. Excavations brought to light the foundations of the first brick church, built about 1640 "and burned in 1676, the ruined tower of which has long been the most conspicuous and interesting monument of the earliest settlement of English-speaking peoples on this Continent." In order to preserve these foundations, several courses of brick, taken from the old church, had been run up and capped with cement, and then a temporary frame built over them, as a protection from the weather. A brick building, erected under the supervision of the National Society of Colonial Dames and at the suggestion of the Association for the Preservation of Virginia Antiquities, now replaces this temporary structure. The Boston "Transcript" says that a model for it was found in the seventeenth century brick church at Smithville, thirty miles down the James River; and "The Outlook," remarking that "no church in America has more interesting associations than this," finds its careful restoration illustrating "the wise way in which to commemorate a great event."

ENTHUSIASM AND GOOD SENSE

The popular wave of "improvement" enthusiasm, high as it has risen, appears still to be a rising tide. There can be no doubt that it is going to leave a conspicuous mark on the country. From St. Louis comes the report that the local Civic League now has upwards of 4,000 members, and the city has twenty-three other local organizations. Henry Turner Bailey, returning from a lecturing tour in Northwestern towns, has described with modest diffidence, for the Improvement Department of the Framingham "Tribune," his experience in Helena. He spoke there each evening for a week, illustrating his talks with stereopticon views of the best and worst features of the city, closing Saturday night with the topic "A More Beautiful Helena." Beginning with an audience of nine hundred he ended the week with an audience of fourteen hundred. That evening twenty of the men who founded the city had reserved seats near the platform, and the Mayor of the city and the Governor of the State were present. And he has since learned that his suggestions have been laid to heart. When one considers the rawness of many of the Western towns, and the consequent ease with which they might be moulded into cities beautiful, the enthusiasm of which this is a type is most encouraging. Secretary Flesner, of the St. Louis Civic League, to return to that, laid down in his recent annual address an ideal course of action for im-

provement societies to follow. He said: "If there is a clear case of neglect of duty on the part of a city official, we shall go after him; if a bad ordinance is introduced we shall seek to defeat it. But in the main we shall accomplish far more for civic betterment by projecting well defined plans for improvement and by co-operation with city officials in securing their fulfillment." If the improvement societies, big and little, would generally follow this course, the results of the movement would grow even faster than has the movement itself.

NEW YORK'S BIG BUILDINGS

A recent article in "The Outlook," by Sylvester Baxter, on "The New York," contained some happy architectural characterizations. Such, for instance, was the description of certain of the apartment houses on that part of Broadway that is of boulevard pretensions as having a "Florodora-hattish Mansardism!" He made use of a new and apt figure, too, when in picturing the impression given by the skyscrapers of the lower city he likened it to that received from "organ tones," adding, "In the presence of this structural immensity the beholder would hardly marvel should the *Valhalla-motiv* suddenly peal out in mighty resonance above the din of traffic. One is even inclined to wonder if some day the Valhalla comparison may not prove something more than fanciful. Perhaps a curse like that of the Rhinegold may be working its spell upon the scene, until some day brings the culmination of age-long tendencies and the whole vainglorious fabric, with all the majesty of its long worshipped gods, suddenly totters and crumbles into the abyss! Indeed, something demonaic actually seems to brood over the scene, overshadowing the sublimity of form that compels admiration for gigantic achievement." But he is not blind to the scene's picturesqueness. The great buildings "pile themselves together and one above another as mountain masses range upward from the plain. Again, they suggest weird castles inhabited by mysterious giant beings. Under manifold aspects of atmosphere, of lighting, changing with the varying hours and days and seasons, modifying and diversifying themselves from moment to moment, there here should be endless resources for an artist. In such connection there come to mind the work of men like Guérin, Pennell, Childe Hassam, and Shinn." It seems a pity, he says again, that another Spanish term, *barranca*, should not be domesticated in referring to the cañon like streets of New York. The word designates a ravine with sloping V-shaped sides. The new building regulations in Paris provide for such conformations in narrow streets, where it is permitted to erect high buildings if their fronts be terraced back, so as to let the sunlight reach to the pavements and the air to circulate freely. In Massachusetts, also, there has lately been strong agitation for a similar law to affect all the cities of the Commonwealth.

AN EXTRAORDINARY RECORD

One of the most remarkable, and therefore most interesting records made by an improvement organization in the United States is that of the Park and Pleasure Drive Association in Madison, Wis. The association is so little of an advertiser as to be scarcely known to the general public, outside of Wisconsin at any rate. Yet its annual reports are among the best illustrated and most attractively prepared of all that come from park boards, while its financial chapters are a wonder tale of public spirit. The latest report includes an account of the association's beginning. It appears that fourteen years ago a voluntary committee of citizens undertook the work of securing parks and drives for Madison. Two years later, in 1894, the committee was reorganized into a corporation, and five years after that it became, without change of name, the present association. During the whole of these fourteen years the members and friends of the association have subscribed an average of more than twelve thousand dollars a year for the creation and maintenance of the parks and drives, practically all this work being odne by voluntary, not municipal, tax. This is certainly a remarkable evidence of public spirit when it is considered that even now Madison has only 25,000 population. Nor does this sum represent all that has come to the city, directly and indirectly, through the association, there not being included in these figures the value of lands owned and controlled by it in trust for the municipality, nor $10,000 contributed for the erection of a certain bridge, nor $56,000 and more that has been contributed by the railroads. The seeming ease with which the money is secured is not less remarkable than are the amount and its persistence, year after year. During the present year six thousand dollars was subscribed in response to a postal card notice, and—by the way of

showing the breadth of the response—it should be said that only nine of the subscriptions exceeded $25, and that more than a thousand persons subscribed—in a total population of only 25,000. It is estimated that during the fourteen years the loss on subscriptions, through failure to pay what was promised, has been under three-quarters of one per cent. After such a record as this, extending through many years, there is no need for an outsider to commend the use the association makes of the money. It is worth while, however, to note—as a further merit—the harmonious relation that has always existed between the association and the city. "Never," says the president, "has the association asked anything of the city government which has not been granted. Furthermore, the vote of the Council has been always either unanimous or practically so."

EFFECTIVE BUILDING SITES IN NEW YORK

It is an ancient reproach that New York has few locations where a building can be seen in proper perspective. This, Mr. Baxter thinks, is no longer as emphatically true as once. He speaks of the always cited vista of Trinity Church up Wall Street, and finds it "even enhanced" by the framing of the façade and spire between the tall, flanking structures. He refers to Grace Church at the turning of Broadway, and discovers in the great armory tower on Fourth Avenue, at Thirty-fourth Street, an instance of an essentially monumental building realizing its best intent. He hopes there will be permitted the intrusion of no skyscraping neighbors to dwarf this, as the twin spires of St. Patrick's have now been so unfortunately dwarfed from certain view points. The site of the Custom House is worthy of that structure's deep significance. He notes here, by the way, in the Produce Exchange and Washington buildings broad masses of red brick a reminiscence that seems to establish lineal connection between the Knickerbocker tradition and the city of to-day. The striking vistas of the Times and Flatiron buildings are not overlooked, in a consideration merely of sites; and he finds yet another impressive vista on a great thoroughfare in that of the masses of the two big hotels that confront each other upon Fifth Avenue to form a gigantic gateway. It surely is not a little instructive and interesting thus to see the great changing city as it seems to-day to the eye of an outsider of sympathetically artistic temperament.

PUBLIC ART LEAGUE

To the general public, and hence no doubt to the average Congressman, the Public Art League's renewal this spring of a campaign to secure a National Advisory Board on Civic Art was of less interest than it might have been, simply because the Washington "expert commission" had done so well. The theory had been that the result would be exactly the reverse. The Public Art League desisted from its discussion of the subject when, in 1901, the Senate appointed the commission to report on the development of the City of Washington. The Commission having now fully demonstrated its worth, both sentimental and practical, the League returned to the charge expecting to find a sympathetic public. A bill was introduced (on the last day of March), and referred to the committees on library, and there the public has seemed to be content that it should rest. Not understanding the situation very well, the position seems to have been that the Commission satisfied all necessities. The officers of the Public Art League are: President, Richard Watson Gilder; Vice-Presidents, Robert S. Peabody, Augustus St. Gaudens and John La Farge; Secretary, Glenn Brown; Treasurer, Robert Stead. These are men who, when in earnest, are not easily diverted from their purpose; and men whose opinion on art subjects the public respects and is likely to adopt at last—if the expression be sufficiently clear, persistent and forcible. So it is probable, if the officers really be in earnest, that the end is not yet—and what reason is there to doubt the officers' earnestness?

ECCLESIASTICAL ARCHITECTURE

If not very certainly of a deep and hopeful significance, at least it is encouraging, that there should have lately developed a wide discussion of the principles of ecclesiastical architecture in circles that are not architectural. There was a synopsis here last month of the papers on this subject recently published by the Religious Education Association. To these may now be added a series of articles printed in "The Church Economist," a non-sectarian paper devoted to the dynamics of church organization. These articles are by George Ashdown Audsley, LL.D. (and architect), and bear the general title "Some Earnest Words on Church Architecture and

Building." The writer very properly lays stress on the essentialness of sincerity as a factor in good ecclesiastical architecture. He says to his non-professional readers: "Look at the wall I have attempted to describe, with its rudely worked stones, its unnecessary buttresses, and its sanded wood window frames, and see if it can be considered architectural. You will, perhaps, hesitate, for the wall bears a strong likeness to specimens of church building with which you have long been familiar, and which you have probably been led to consider architectural. I shall not hesitate, however, to assure you that not only is such a work not architectural, but that it is a false and ignoble piece of building, hardly fitted for the side of a country barn." This sounds like Ruskin, and the more such lessons can be brought to the attention of church building committees, the better it certainly will be for our ecclesiastical architecture. The writer's second point is his description of the adequate church structure as "a prayer." "Had the reader sat," he says, "as often as I have done at the footstool of the old church builders; had he studied, day by day and from year to year, their great and worthy works, until their earnest faith, their fervent prayers, and their devout aspirations became evident to the mind in every touch of loving care and unselfish thought and labor bestowed on each sculptured capital, each storied window, each carved and painted beam of their noble churches, which have for so many centuries been the pride of Christendom; had he done all this, time after time, through all the best years of his life, he would not question that a church could become a prayer." Finally, he gives force and directness to his discussion by seriously asking these questions of those who contemplate the erection of a church: "Do you realize any grave responsibility, any pressing sense of duty, when you undertake the erection of a church? Do the materials to be employed in its construction, the proper arrangement and proportions of its essential parts, and the manner and details of its architectural adornements, give you anxious and serious thought? Do you desire it to be a lasting record of higher aspirations and actions than the mere expenditure of money in economical building? If not, then you have not grasped the true and full nature and gravity of your undertaking." This is good, straight-out-from-the-shoulder doctrine.

SOCIAL SERVICE IN SMALL PARKS

The latest annual report of the South Park Commissioners of Chicago is the first to make record of the results of that moral, civic, and social service which the commissioners have undertaken to develop in the small parks and squares. This they have done at such large expense and elaborate pains as to attract the attention of park officials and sociological students in all parts of the country, and there has been not a little curosity as to the adequacy of the returns. Unfortunately, during the time covered by this report, none of the parks and squares has been running with every department complete for a period of even six months, and some of them had been thus in operation less than one month. The present statistics, therefore, are no more than an index, but as such they are interesting. If it be objected that the charm of novelty may have swollen some figures, there should be put over against that factor an ignorant public's unfamiliarity with the opportunities offered. The value of the well-planned field house in parks and squares in the tenement district seems to be established, the report showing that during the short time these were in service 1,200,000 persons used them. Branch libraries and club rooms contributed much to this total. The popularity of the indoor gymnasiums—that of the outdoor was to be expected—was instantaneous, so that it immediately became necessary to require formal application and to issue tickets of membership. When the report was prepared, there were 14,403 such tickets in the possession of persons making systematic use of the gymnasiums, and the applications were then at a greater rate of increase than earlier. In the basketball league alone there were twenty teams (about 200 players), furnishing their own uniforms, paying their own carfare, and playing before spectators who paid no admission fee. One of these teams, which is fairly typical, was composed of an Italian, a Russian Jew, a Frenchman, a Swede and an Irishman. All are working boys, cooperating in an effort to accomplish a common object and in honor of a common name, and subjecting themselves to proper authority, law and order. The civic as well as social service in this is obvious.

In continuation of Mr. Freitag's article on "Ornamental Metal Work and Wire Glass" in the August issue of the Architectural Record, we show herewith a detail of iron and glass window construction designed and executed by the Hecla Iron Works of Brooklyn, New York City, for the Pennsylvania Railroad Company's new power house at Long Island City, Westinghouse, Church, Kerr & Co., New York, engineers. As pointed out in that article, more attention is being paid to the decorative treatment of fireproof enclosures in metal and wire glass. The notion that an elevator enclosure, a window or a marquise treated in metal and wire glass is necessarily an ugly, though useful, device, has been proved to be unfounded. The engineer and the architect have reached a satisfactory understanding on the rational treatment of such features, This was fully illustrated in Mr. Freitag's article which shows in figures 2, 6, 8, and 9 a variety of fireproof metal and wire glass decoratively treated and executed by the Hecla Iron Works, credit for which was inadvertently omitted in the article.



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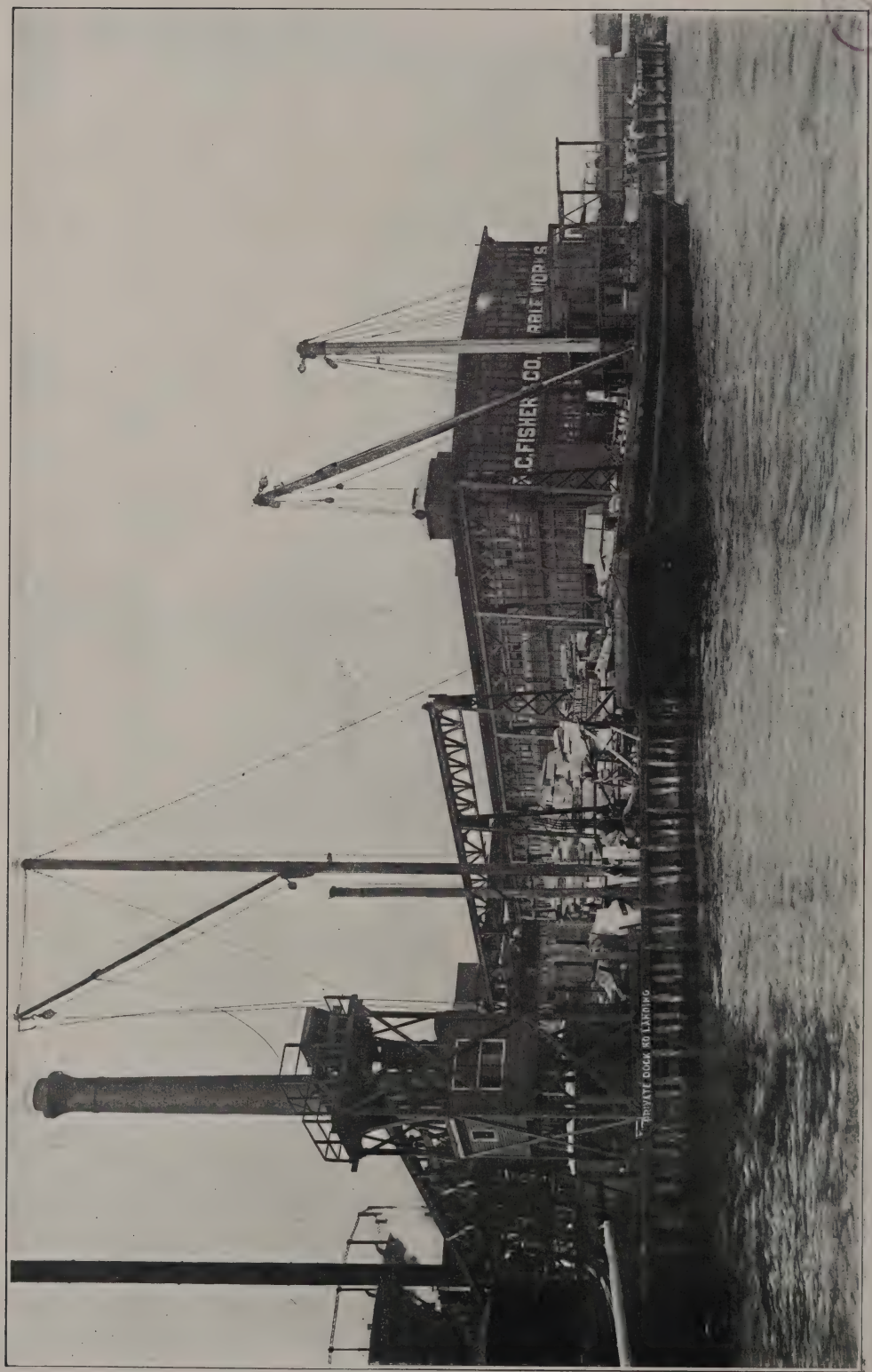
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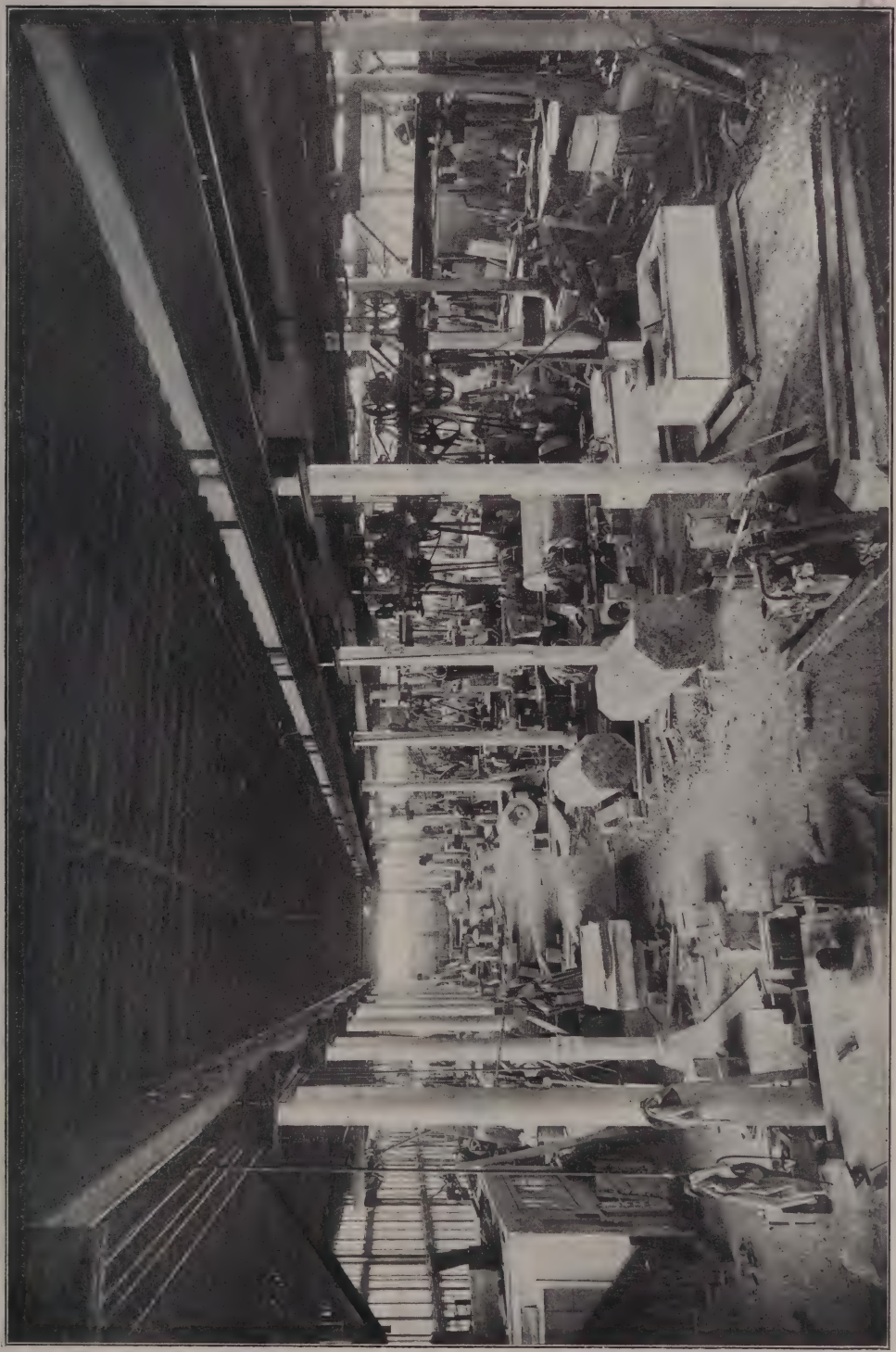
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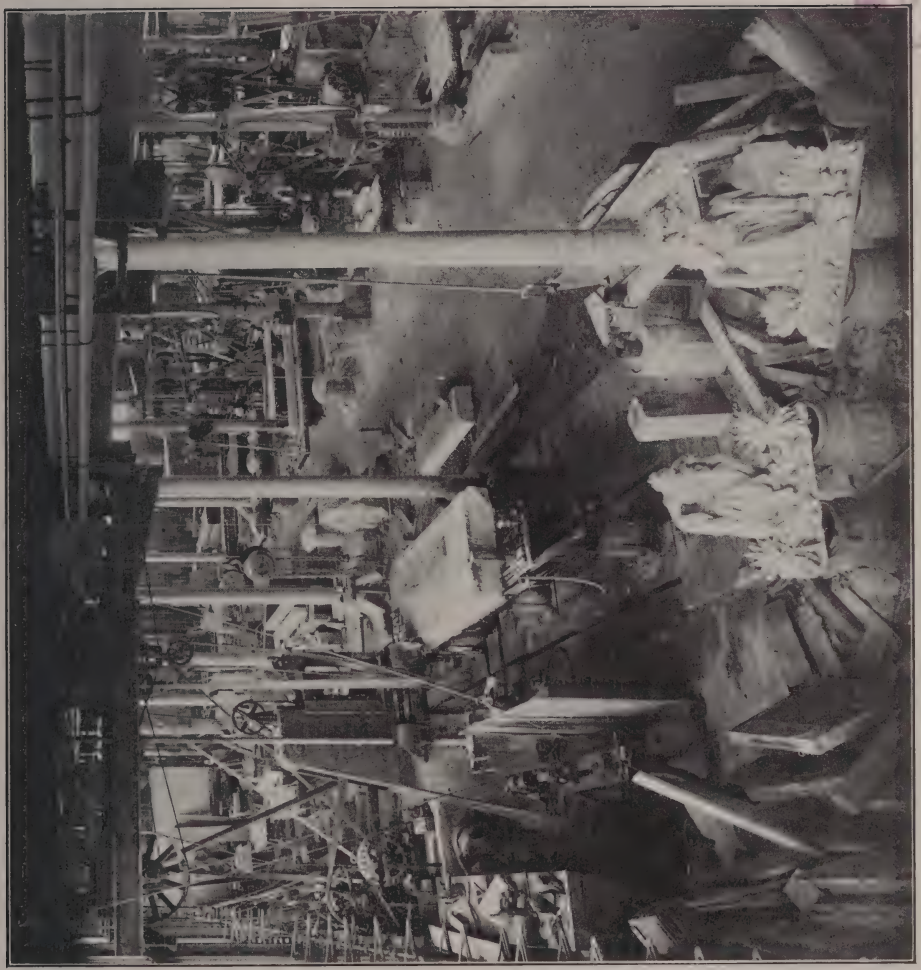
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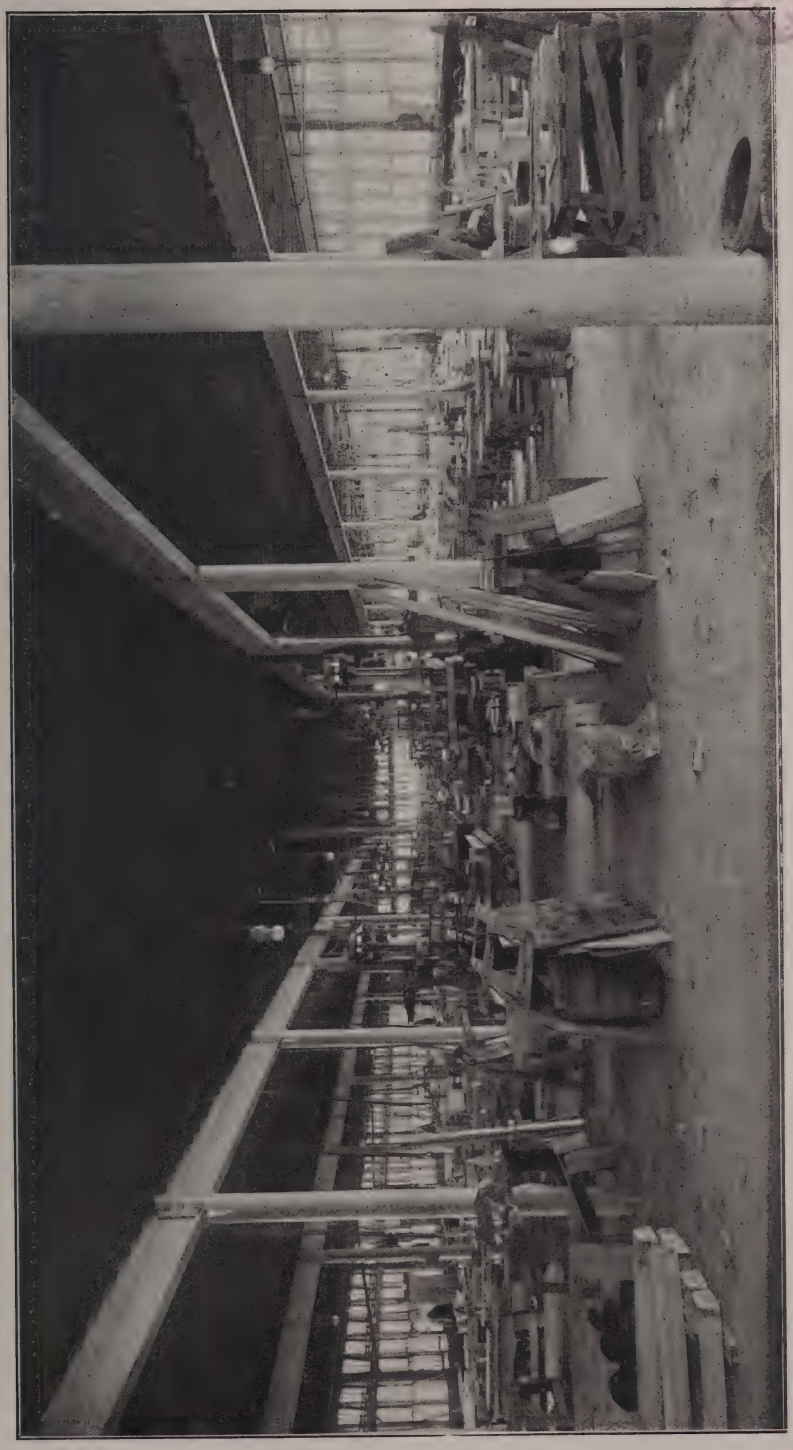
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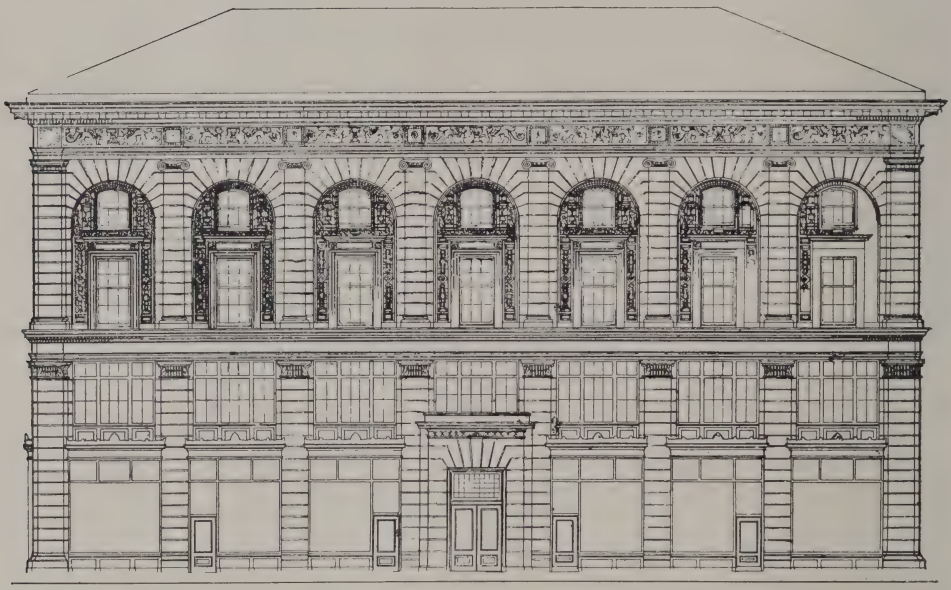
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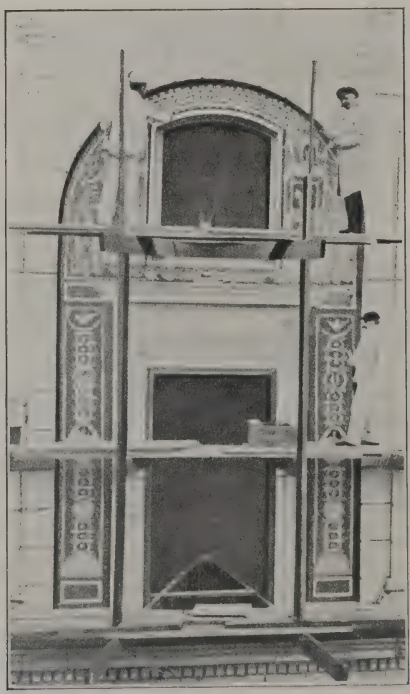


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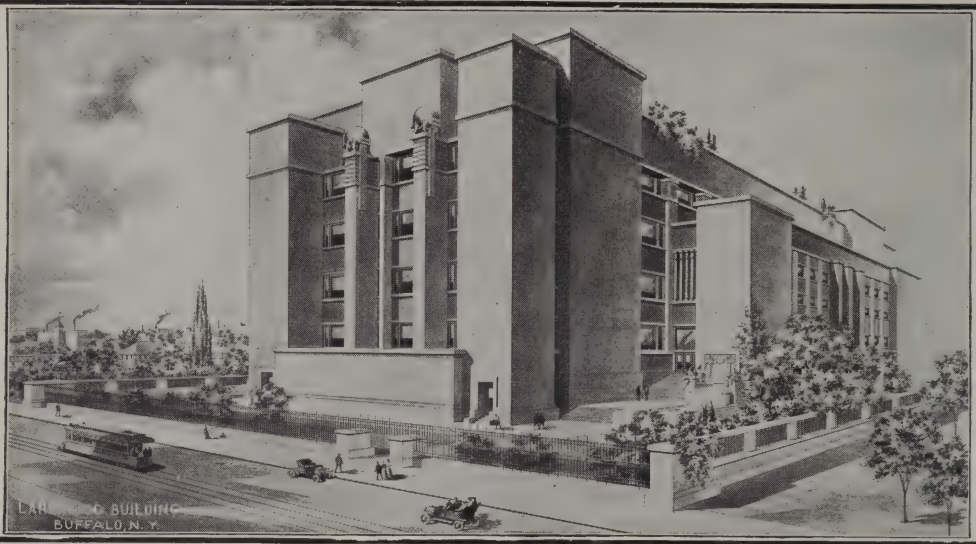
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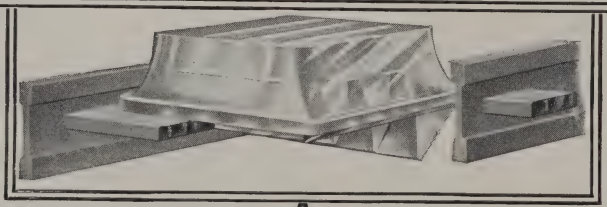
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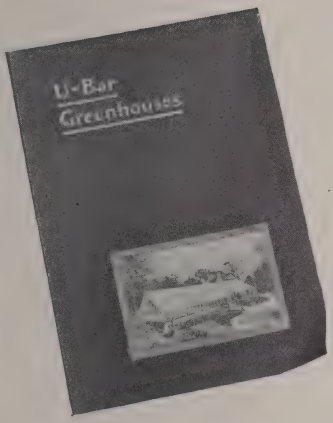
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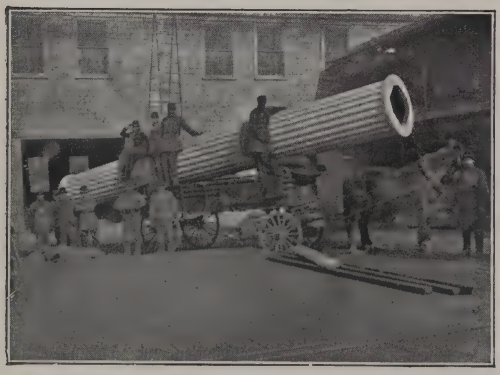
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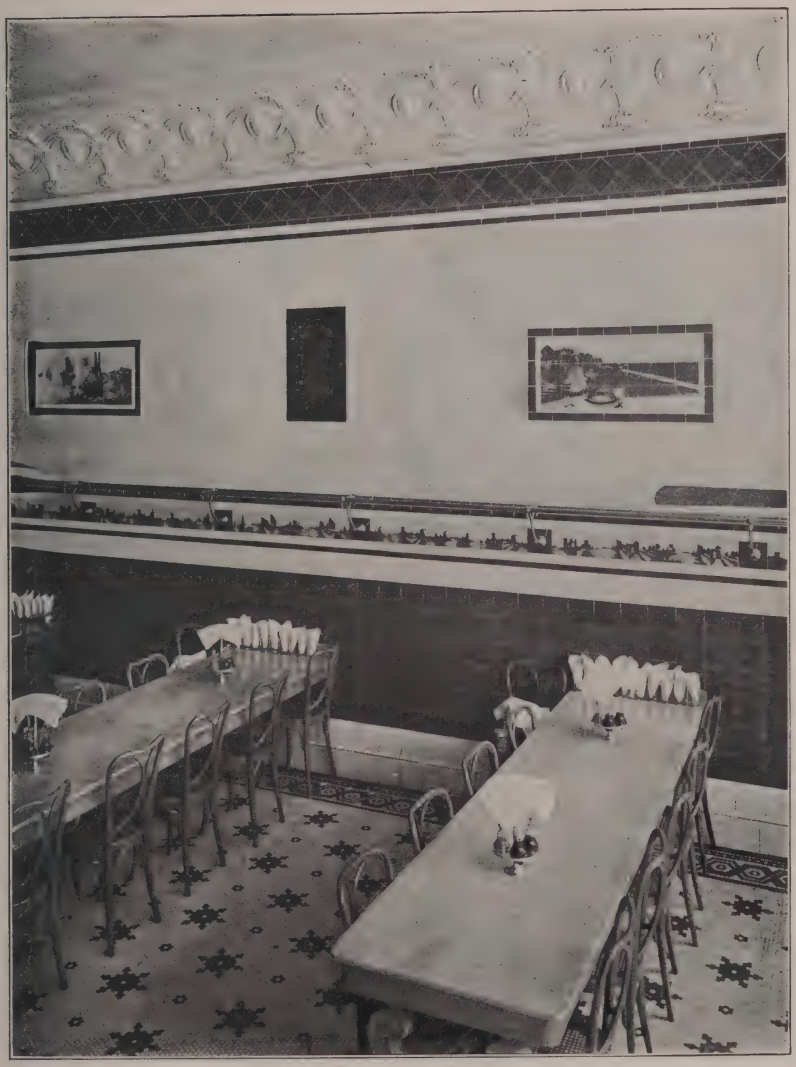
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CONTENTS

PAGE

An Orchard Garden—Illustrated..... 269

Some Houses by Myron Hunt and Elmer Grey— Illustrated. HERBERT CROLY 281

The Bungalow at Its Best—Illustrated..... 296

An Architect of Bungalows in California—Illus. ARTHUR C. DAVID 306

The House of Mr. C. P. Fox at Penllyn, Pa.— Illustrated. HENRY W. FROHNE 316

Two Houses by Robt. C. Spencer, Jr.—Illus. 323

The House and Garden of Mr. F. C. Culver— Illustrated. 335

Colonial Architecture in the West—Illustrated. 341

Notes and Comments..... 347

An American Venice—Detroit's Opportunity—City Parks Association, Philadelphia—The Modern Hotel—As Told in Germany.

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The
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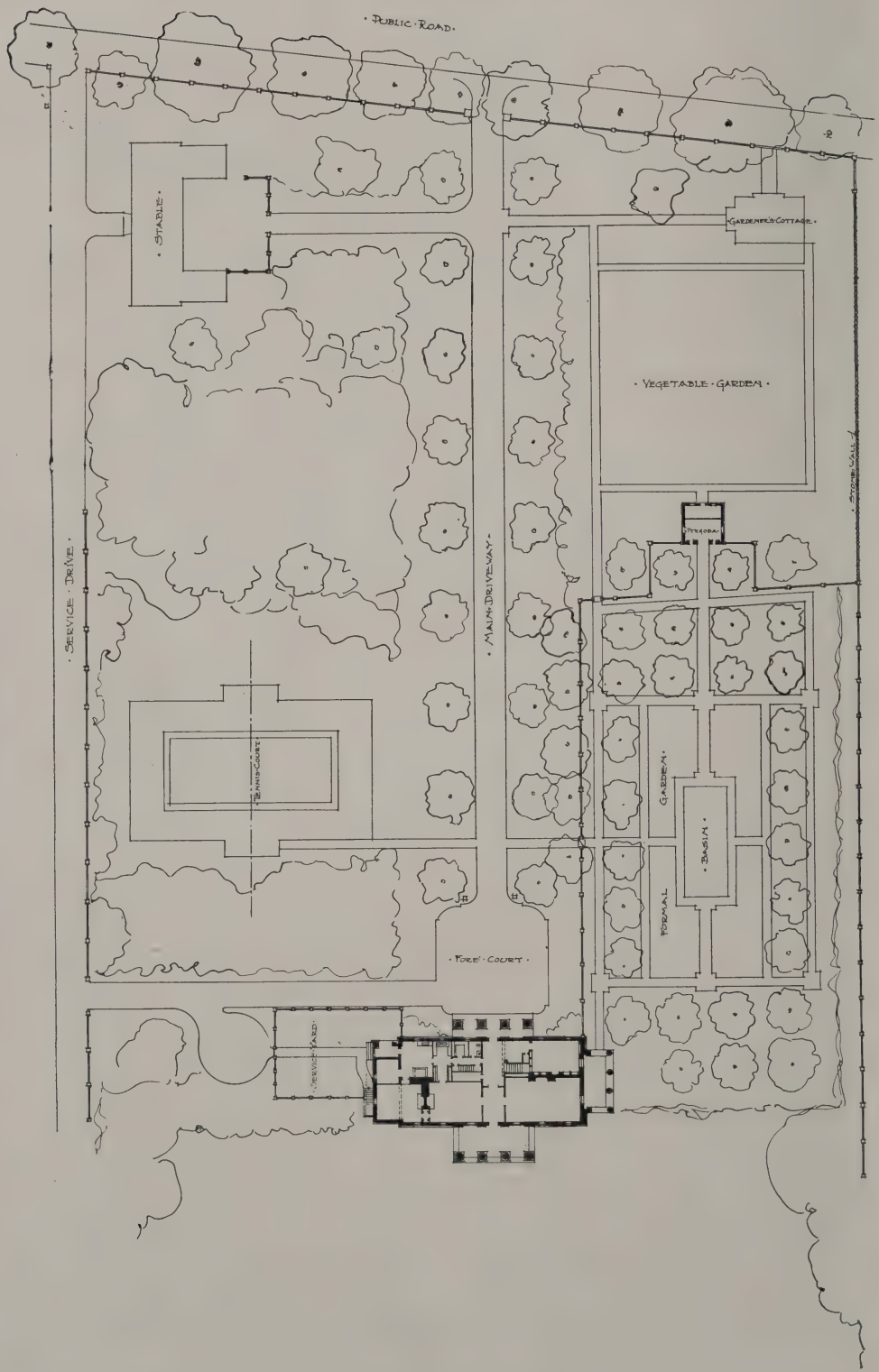
Vol. XX OCTOBER, 1906 No. 4

An Orchard Garden

The house and garden of the Rev. Mr. Joseph Hutcheson, at Warren, Rhode Island, which is illustrated herewith, is not only a very striking and beautiful thing in itself, but it is an unusually instructive modern American architectural instance. Its architect, Mr. Charles A. Platt, has afforded an example of the complete design of the kind of a country place, which is for the most part very incompletely designed. The plot of land on which Mr. Hutcheson's house is situated is neither very large nor very small. It neither rises to the dignity of a country estate nor sinks to the comparative insignificance of a suburban villa site. It comprises some ten acres of land, so near to a large city that the trolley cars skirt its boundaries, but so far away that the immediate neighborhood is not thickly settled. Its owner consequently has as much room as he needs in which to satisfy all the interests of country life except those connected with a large farm; and when a well-to-do-family occupies a place of this size, they generally do it with the fullest intention of enjoying as varied and abundant a country life as a few acres of land will permit. Unfortunately, however, they rarely believe that an architect can be of any assistance to them, except in the design of the house. They usually consider themselves fully competent to lay out the roads, select the situation of the house, the stable, and the tennis court, and plant the flower garden. The architect's advice may be asked about certain details, but it is a very rare occurrence to find a place of this kind which has been placed in the hands of an architect from the start to the finish, and which is designed as a whole. Some of the larger estates have been planned and designed in this spirit, but the function of the architect in relation to the smaller estates usually ceases when he has supervised the erection of the buildings.

It is obvious, however, that an estate of several acres, no less than an estate of several hundred acres, should be developed under the eye of the architect, and it is of the utmost importance that the class of Americans who buy an estate of this size and build upon it should be brought to realize that the architectural treatment of the grounds is inseparably connected with the architectural effect of the house. When they fail to take competent advice as to the proper lay-out and planting of their grounds, they are sinning against their own opportunities just as flagrantly as if they erected a vulgar and tawdry house. Every one of these smaller estates will possess certain advantages as to location, view, exposure, the character and situation of the trees, and the like, which call for a certain particular way of approach, certain particular means of emphasizing its good points, and of evading or concealing its bad points. And when such an estate starts with a complete and appropriate lay-out, its owner will be fully repaid for his larger expenditure by the economy with which his place can be subsequently developed. An ill-planned estate means a continual process of tearing down and reconstructing, whereas one that is well

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PLAN OF THE REV. MR. JOSEPH HUTCHESON'S HOUSE AND GARDEN. Chas. A. Platt, Architect.



THE ENTRANCE FROM THE PUBLIC ROAD—REV. MR. JOSEPH HUTCHESON'S HOUSE.

Warren, R. I. Chas. A. Platt, Architect.



A NEARER VIEW OF THE FRONT—REV. JOSEPH HUTCHESON'S HOUSE.

Warren, R. I. Chas. A. Platt, Architect.



REAR VIEW OF THE REV. MR. JOSEPH HUTCHESON'S HOUSE.

Warren, R. I. Chas. A. Platt, Architect.



LOOKING TOWARD THE PAGODA—REV. MR. JOSEPH HUTCHESON'S HOUSE.

Warren, R. I. Chas. A. Platt, Architect.



LOOKING AWAY FROM THE PAGODA, INTO THE BASIN—REV. MR. JOSEPH HUTCHESON'S GARDEN.
Chas. A. Platt, Architect.
Warren, R. I.



AN END VIEW OF THE HOUSE ACROSS THE BASIN—REV. MR. JOSEPH HUTCHESON'S HOUSE.

Warren, R. I

Chas. A. Platt, Architect.

planned will become larger and older without mutilation and waste. Age and growth will only mean the confirmation of the original excellence of the design.

The estate of Mr. Hutcheson consists of a long and narrow strip of land running from an important road to the Sound. This land is level, rather than undulating; but as it approaches the water its slopes gently down to the sea. The most attractive view was that looking towards the Sound, and the house had to be situated and planned so that its inhabitants could enjoy the outlook in that direction. The important natural beauty of the site was an apple orchard, which was situated not far from the road, and immediately adjoining one boundary of the property. The area of the estate was large enough to afford abundant space for stables, gardens and out-buildings, but it was not so large that it could afford to be indifferent to its neighbors. Situated as it was on a thoroughfare, with trolley cars passing to and fro, and bordered as it was by places similar in size and character, it had to be planned in a somewhat exclusive manner, so that its beauties could not be impaired or spoiled by surroundings, which could not be controlled.

Wherever necessary, Mr. Hutcheson's land has been separated from the road or from adjoining property by a concrete wall. The precise location of the house was determined partly by the desire to incorporate the apple trees in the garden, and partly by the necessity of seeing the water and the islands beyond from a proper distance. The long dimension of the house was naturally made parallel to the road, so that its front porch would face the approach, and its back porch command the water view. A straight drive-way bordered with trees and shrubbery leads from the road to the forecourt in front of the house, and these trees enclose a vista which is terminated by the colonnade and the entablature of the front porch. On the right of the drive-



THE LIBRARY—REV. MR. JOSEPH HUTCHESON'S HOUSE.
Warren, R. I. Chas. A. Platt, Architect.



Warren, R. I. THE FORMAL GARDEN—REV. MR. JOSEPH HUTCHESON'S HOUSE. Chas. A. Platt, Architect.

way, near the road, but surrounded by trees, is the stable, while further along on the same side is the tennis court. The narrower space to the left of the drive-way is occupied first by the vegetable garden and then by the flower garden, but the flower garden is divided both from the drive-way and the vegetable garden by high walls, so that one sees nothing from the driveway but the wall and the trees. The garden can be reached by a gate in the wall; but this gate is merely a matter of convenience. Architecturally the garden is supposed to be approached from the porch on the left side of the house. The garden itself does not, indeed, extend all the way to this porch; but one can step from the porch on to the grass, and from there a few steps will take one to the garden. The garden, which is enclosed on every other side, is, of course, left open in the direction of the water. A simpler and more serviceable plan could not be imagined, yet it takes advantage of every natural advantage of the site, and carefully shuts off every aspect of the land which is either less beautiful or of dubious value. As one examines the lay-out, it seems so inevitable that one can hardly imagine any other arrangement of the site, yet simple, compact and inevitable as it appears, it might in less skillful hands have gone wrong at a hundred different points. A slight change in the location of the house and the flower garden, in the method of approach, or in the plan of the house in relation to the plan of the grounds would have thrown out the whole scheme, which now fills the allotted space very much as a well-composed sculptured relief fills without overcrowding the selected surface.



THE DINING ROOM—REV. MR. JOSEPH HUTCHESON'S HOUSE.
Warren, R. I. Chas. A. Platt, Architect.

There is a prevalent impression among a number of architectural amateurs that the charm of a country place depends upon a certain inconsequence in its general dispositions. They seem to think that when every character and detail of a house and garden is carefully subordin-

ated to its service in a comprehensive scheme, the result must necessarily be frigid and uninteresting. It would be well for such people to consider how such a house and garden as that of Mr. Hutcheson fits in with this general theory. Here is a place which has been planned throughout without the scrupulous attention to detail, and yet it is most assuredly one of the most charming places in this country. Moreover, its charm does not depend, as does that of so many English houses, upon the mellowing and softening effect of time, for the garden had been planted only one summer when the accompanying photographs were taken. It depends absolutely upon the propriety of the whole scheme. Of course, the propriety of the whole scheme was not something which any architect could have reached by the application of certain principles or rules. The appropriate scheme was the issue of the architect's ability to "see" the house and garden which was adapted to the site, and the greater or smaller charm of a country place will finally depend upon the greater or smaller propriety of this initial conception. A country house can undoubtedly be charming while still being inconsequential in many respects; but the highest charm can only attach to a place whose beauty does not reside merely in more or less important details. The highest charm is a matter of beauty and style, as well as atmosphere.

It is not necessary to describe the house and garden in detail. The photographs will tell the reader more as the result of one glance than will be most elaborate and lengthy descriptions. But we should like to call attention finally to the admirable simplicity of the design of the house, both inside and out. Architectural ornament has been used with the utmost economy, and the effect is obtained entirely by giving just the proper emphasis to the salient parts of the façade. The order and its pediment, for instance, has a bold projection on the front and a still bolder one in the rear, but in neither case is it over-bold. It is always a difficult thing to make a feature of this kind count just as it should in relation to the house, because it takes only a small error in scale to throw out one of these big porticoes; and when they are either too weak or too strong, instead of pulling the whole design together, they break it all to pieces. In the present instance, however, the porticoes are a source of integrity and strength, and by the very bigness of their scale they have enabled the architect to economize in the use of smaller details. The whole effect shows a combination of refinement and strength which is very rare in American domestic architecture.



THE STAIRCASE—REV. JOSEPH HUTCHESON'S HOUSE.



RESIDENCE OF MR. ROBT. C. GILLIS.
Myron Hunt and Elmer Grey, Architects.

Some Houses by Myron Hunt and Elmer Grey

California has always been the land of the newcomer, and as it becomes older it does not seem to lose this characteristic. Certain it is that, however much its business may now be carried on by the native-born, its architecture has been for the most part the work of immigrants from Europe and the East. The recent disastrous conflagration in San Francisco destroyed a number of very interesting business buildings which had been erected in the fifties by architects who had received a European training. About thirty years later the revival of a good tradition of architectural design in San Francisco was started by Page Brown, a newcomer from the East, and he was assisted in this work by Mr. Willis Polk, another Eastern immigrant. More recently the carrying out of the great architectural scheme which has been planned for the University of California was entrusted to Mr. John Galen Howard, who left behind in New York an enviable reputation for conscientious and brilliant architectural design, while the firm of Bliss & Faville, who are among the most successful and capable of the younger San Franciscan architects, are comparatively recent transcontinental travelers. There are a number of good native-born architects now practicing in San Francisco, but it will be some time before they will dominate the architecture of their neighborhood.

The southern part of California seems destined, so far as its architecture is concerned, to run a similar course. Los Angeles is a city which has grown so rapidly and with such a small regard for appearances that it is only recently that it could boast of anything which could be called architecture as distinguished from building; but during the last few years, which have been years of enormous building activity, it has begun to pay more attention to its appearance, and it has received some assistance in this respect from two architects who had abandoned lucrative practices in the Middle West for the sake of living in the climate of Southern California. One of these architects, Mr. Myron Hunt, had designed a number of admirable residences in and near Chicago, while the other, Mr. Elmer Grey, had been equally successful in the vicinity of Milwaukee. These gentlemen, after reaching Los Angeles, entered into partnership, and in a few years they have built up a *clientele* in that city which is even larger than the one which they had left behind them—a fact which was all the more remarkable because they insisted upon receiving for their work a percentage which was sufficiently large upon inexpensive jobs to



RESIDENCE AND GARDEN FOR MR. R. R. BLACKER.
Pasadena, Cal. Myron Hunt and Elmer Grey, Architects.



RESIDENCE AND GARDEN FOR MR. H. M. GORHAM.
Myron Hunt and Elmer Grey, Architects.



Los Angeles, Cal. THE GARDEN FRONT—THE COCHRAN HOUSE. Myron Hunt and Elmer Grey, Architects.



THE COCHRAN HOUSE.
Los Angeles, Cal. Myron Hunt and Elmer Grey, Architects.

enable them to put in time and care on their designs. The best possible way to make people understand the value of something is to make them pay for it, and the ability of Messrs. Hunt and Grey to build up a large practice in spite of their higher charges was as beneficial to the cause of good architecture in Los Angeles as it was to the welfare of the gentlemen themselves.

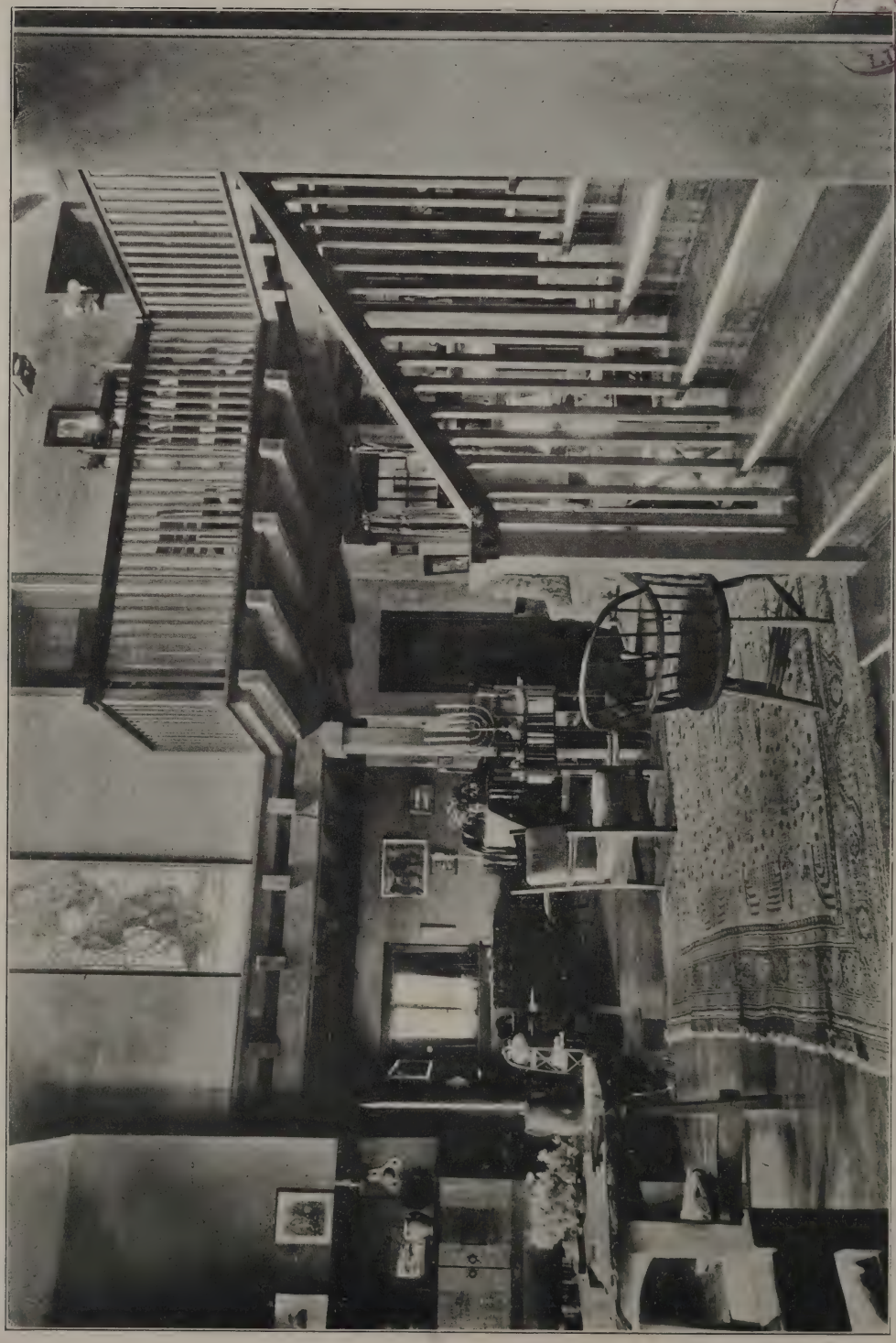
The architectural opportunities of a designer of domestic buildings in Los Angeles and its vicinity are abundant, but less money is spent upon the average residence in and near that city than is spent even upon the average residence in and near the Middle Western cities. The neighborhood has been increasing enormously in population and wealth, but its great prosperity is so recent that it cannot afford to lock up too large a proportion of its capital in permanent improvements. The largest dwelling which an architect will have a chance to design will be a suburban house, surrounded at the most by a few acres of land and costing at most $35,000 or $40,000; and the cost of the average house, even when intended for well-to-do people, will not amount to as much as half the above-named figures. Moreover, wonderful as are the opportunities which the soil and climate of Southern California offer for landscape gardening, its inhabitants have not yet come to appreciate the value of a careful arrangement and planting of the grounds so as to enhance or to complete an architectural effect. It is the distinction of Messrs. Hunt and Grey that they have consistently used their influence in favor of a higher standard of design in this respect, and recently they have been much more successful in persuading their clients to spend a certain amount of money in the formal treatment of the



THE STAIRCASE HALL IN THE COCHRAN HOUSE.

Los Angeles, Cal. Myron Hunt and Elmer Grey, Architects.

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ANOTHER VIEW OF THE STAIRCASE HALL IN THE COCHRAN HOUSE.
Myron Hunt and Elmer Grey, Architects.
Los Angeles, Cal.



THE COCHRAN HOUSE.

Los Angeles, Cal. Myron Hunt and Elmer Grey, Architects.

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THE SPIER HOUSE.

Pasadena, Cal. Myron Hunt and Elmer Grey, Architects.

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ground immediately adjoining their houses. They have been trying to make the design of each of their places as complete as they could, and while in many cases the lots were too small for any elaborate scheme of landscape, architecture and planting, our illustrations will show that they have already made a fair beginning, and when the houses which are now under construction have been finished Pasadena will have to its credit a number of gardens which have been designed with reference to architectural necessities and proprieties.



THE HOTEL MARYLAND.

Pasadena, Cal. Myron Hunt and Elmer Grey, Architects.

The work both of Messrs. Hunt and Grey during the years of their practice in Chicago and Milwaukee belonged to what must be called the freer, more picturesque and less formal type of design. It was the result of an attempt to break away from traditional forms and to give their houses an individual and local character. By neither of them, however, was this attempt carried to an extreme. They did not, like certain other architects in the Middle West, seek to ignore and defy the traditions of domestic architecture which have been handed over to us by Europe; they merely sought to modify them so as to make them more appropriate to American conditions and materials, and they succeeded admirably in this effect. Mr. Hunt's houses were bold, definite, coherent pieces of design, composed of comparatively few elements, all of which counted in the most decisive and emphatic way; while the best of Mr. Grey's dwellings were among the most charming of their kind designed by an American architect. It may be inferred, consequently, that Messrs. Hunt and Grey were admirably suited, both by their common characteristics and by their differences one from another, to form a useful and successful partnership.

The work which they have been doing in Los Angeles and its vicinity is characterized by the same qualities as their work in the Middle West. It has freedom, picturesqueness and charm, while at the same time every house is a coherent and well-centered composition. We have rarely seen, for instance, a shingled house with a hipped roof which we liked better than the Spier house, at Pasadena. The design is an interesting mixture of economy and charm of tightness and incident. Mr. Hunt's buildings near



THE COCHRAN HOUSE.
Los Angeles, Cal.
Myron Hunt and Elmer Grey, Architects.

Chicago always had a satisfactory way of resting firmly on the ground, and in the present instance the firmness and strength which it derives from this characteristic has been supplemented by a graceful and easy bearing. The Cochran house, in Los Angeles, is even more successful, because the architects had more of an opportunity. This dwelling has precisely the character of the best modern English houses. It is simple without attenuation; it is homely without crudity or affectation; it is free without being loose in its design, and, above all, it is full of feeling and charm. The interior has precisely the same character as the exterior, and has all the admirable qualities of some of Mr. Hunt's earlier interiors, particularly in his use of wood and in his bare, simple, pleasant wall surfaces.

As much cannot be said in favor of the garden attached to the Cochran house as in favor of the house itself. The façade of the building facing the garden has been centered, so as to harmonize with and complete the chief motive of the garden, and this motive is in itself appropriate and interesting. But the garden requires both a more definite enclosure and a lay-out and a planting scheme which fills the available space to better advantage. The garden attached to Mr. Hunt's own house is in this respect much more successful. The architect needed in the case of his own house a little more space for his garden, but the space at his disposal has been properly filled, and except on one side sufficiently defined and enclosed. The dense mass of evergreens at the back of the garden will give a person who has never been to California some idea of the advantages, which that country and its architects enjoy by way of effective masses of foliage.

An examination of the three sketches given herewith of houses which are still under construction will disclose in these newer buildings of Messrs. Myron Hunt and Elmer Grey the appearance of a somewhat different tendency in their work. Every one of these houses is planned in relation to a spacious formal garden, and it is inevitable that this fact should have a certain influence upon the design of the house. It cannot be said that these houses will be classic in feeling or that they reproduce any more definitely some traditional domestic style. But it is certainly true that the picturesque and the incidental plays a less important part in their effect; and we infer that this change is in part due to the fact that they have been designed in relation to a formal scheme of landscape treatment. As soon as the masses and lines of a house have to be arranged so as to complete or to fill a definite arrangement



Pasadena, Cal. MR. MYRON HUNT'S HOUSE.



Pasadena, Cal. THE GARDEN SIDE—MR. MYRON HUNT'S HOUSE.

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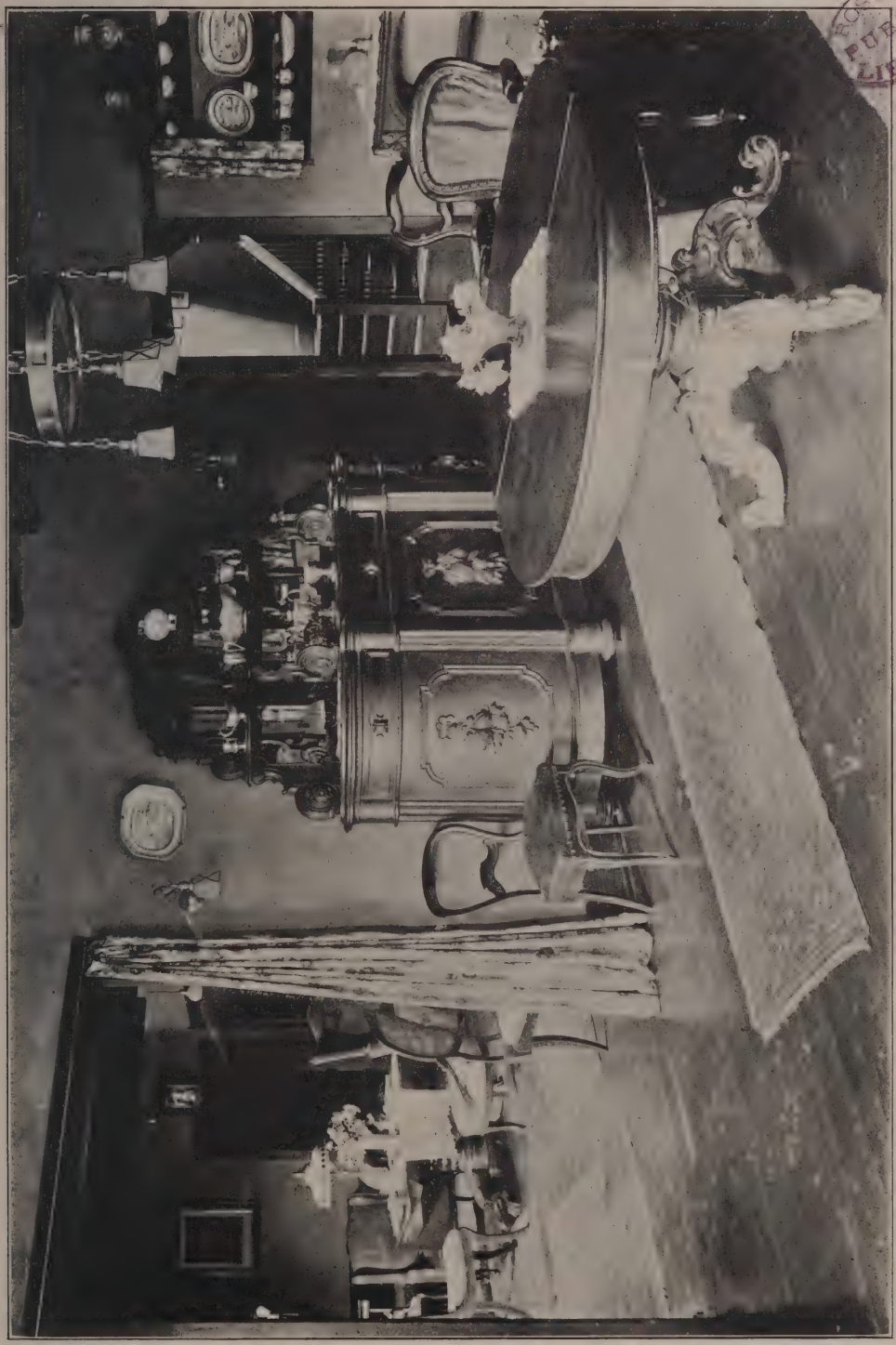
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THE VERANDA OF MR. MYRON HUNT'S HOUSE.

Pasadena, Cal.

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THE DINING-ROOM OF MR. MYRON HUNT'S HOUSE, Pasadena, Cal.



THE McKEE HOUSE.

Monrovia, Cal. Myron Hunt and Elmer Grey, Architects.



THE McKEE HOUSE.

Monrovia, Cal. Myron Hunt and Elmer Grey, Architects.

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of the grounds simplification and concentration of the exterior design becomes necessary, and comparatively little opportunity is left for incidental features, and a similar necessity tends to work a similar change in the plan of the house. The interior passage-ways have to be laid out so as to lead naturally to the views and vistas on the exterior, and the English method of dividing a house into unrelated compartments has to be abandoned. In short, a dwelling planned as a series of connecting rooms, whose vistas harmonize with the exterior lay-out, designed so that its masses and lines count only where they are most needed, and surrounded by a scheme of landscape architecture which emphasizes the salient and beautiful features in the grounds, while shutting off that which is ugly and incongruous—all these things go together, and in proportion as Messrs. Hunt and Grey have larger opportunities for making the country places they build conform to a comprehensive landscape and architectural scheme, in that proportion we shall look for the introduction into their work of an increasing spirit of classic economy and simplicity.

Herbert Croly,



THE McKEE HOUSE.

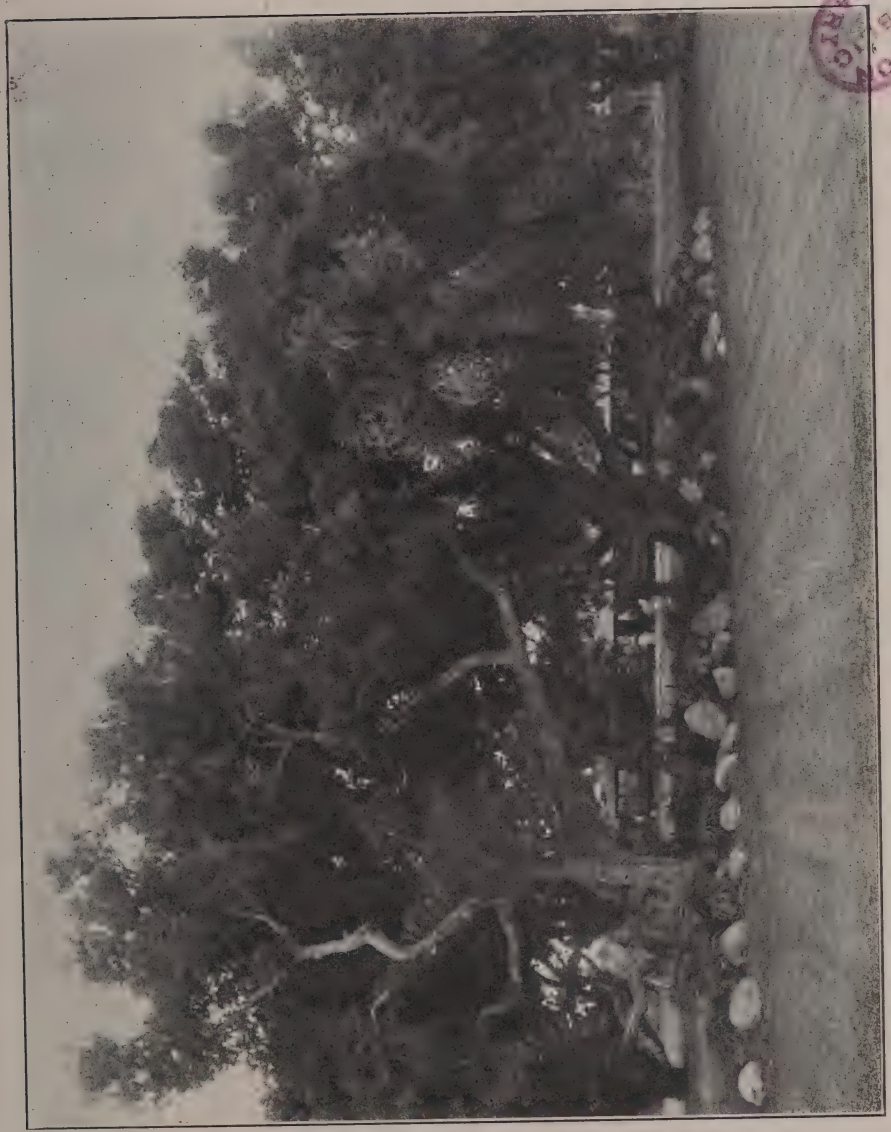
Monrovia, Cal. Myron Hunt and Elmer Grey, Architects.



THE HOUSE OF MR. FRANK UNDERHILL.

Montecito, Cal. Designed by the Owner.

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THE GROVE OF LIVE OAKS—THE HOUSE OF MR. FRANK UNDERHILL.

Montecito, Cal.



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THE HOUSE OF MR. FRANK UNDERHILL FROM THE GROVE.

Montecito, Cal. Designed by the Owner.



THE DINING-ROOM IN THE HOUSE OF MR. FRANK UNDERHILL.
Designed by the Owner.
Montecito, Cal.



THE LIVING ROOM IN THE HOUSE OF MR. FRANK UNDERHILL.
Montecito, Cal. Designed by the Owner.



VIEW FROM THE WEST, MRS. A. TICHENOR'S HOUSE.
Long Beach, Cal. Greene & Greene, Architects.

An Architect of Bungalows in California.

The bungalow is a distinct and interesting architectural type, the precise nature of which is not generally understood; and in considering the work of Messrs. Greene & Greene it will be well in the beginning to attempt some definition of the type. The name is applied loosely to all kinds of small and cheap wooden villas, the design of which is consciously intended to be picturesque; but in order to understand precisely what the merits and tendencies of the type are, it will be well to seek a more specific description; and we can obtain the best clue to that description by recalling the origin and the purpose of this kind of dwelling. They originated, so far as we know, in tropical countries, such as India, and were intended for the habitation of Englishmen who wanted to be as comfortable as they could during a comparatively short period of occupation. A number of very definite characteristics resulted from the attempt to meet such needs. Built as they were for a hot climate, they had to supply plenty of shade, and the free circulation of all the air that was stirring; and intended as they were for only temporary occupation, there was no necessity for the use of expensive materials. They were cheap buildings which were to provide shade and shelter, but planned so as to give the completest possible communication between in-doors and out. The apartments were large and airy, the walls not very tightly ceiled; there were plenty of doors and windows, through which the air could enter; and the whole aspect of both the design and of the domestic arrangements was somewhat provisional and informal.

The American bungalow, if it is to be worthy of the name, should not depart essentially from the foregoing type. Of course, in no part of America, not even in the South or in Southern California, is the climate really tropical; and this fact will have its influence. On the other hand, in the greater part of the United State the climate is very cold in winter; and in all these regions the bungalow has comparatively little propriety. A house



GUEST ROOM, MRS. A. TICHENOR'S HOUSE.
Long Beach, Cal. Greene & Greene, Architects.



DINING-ROOM, MRS. A. TICHENOR'S HOUSE.
Long Beach, Cal. Greene & Greene, Architects.

whose foundations must go below the frost line and whose plan and structure must be adapted chiefly to keeping its inhabitants warm in cold weather, tends to obtain a character and an appearance very different from the bungalow. We are aware that the American bungalow derives more of its characteristics from Japanese models than it does from buildings erected in tropical countries, and we are aware that in Japan they enjoy a period of the "Greater Cold" in which the temperature approximates to that of our own Northern States, but we are also aware that the Japanese do not make any provision against this cold which would seem sufficient to a steam-heated American. Their houses are open and airy even in winter, and there is no attempt to plan them in the way that we Americans do, as chiefly and essentially fortresses to protect its inhabitants against the attacks of Jack Frost. No! the bungalow is out of place in the Northern and Eastern States, except when intended exclusively for summer residence, and as the prevailing tendency is to build country houses which may, if necessary, be occupied in winter, it is not to be expected that the bungalow will become a popular type of dwelling in the North and the East. It has, however, already become an extremely popular type in the temperate climate of California, and it is there that bungalows are being built more and better than anywhere else in the country. The climate of California, being both warm and dry, is peculiarly adapted to a low, spacious, airy house, of light frame construction, in which as little distinction as possible is made between in-doors and out, and the character of the social life makes this sort of dwelling still more suitable. Most Californians are people of substantial but moderate means, and of informal tastes, who want



MR. C. W. HOLLISTER'S HOUSE.
Hollywood, Cal. Greene & Greene, Architects.

an attractive but inexpensive residence, and who are not quite sure that they intend to live in their present abiding place for more than a few years.

The California bungalow, consequently, both as a matter of design and as a matter of plan, has about it a certain practical and aesthetic tendency. Its whole purpose is to minimize the distinction which exists between being inside and outside of four walls. The rooms of such a building should consequently be spacious, they should not be shut off any more than is necessary one from another, and they should be finished in wood simply designed and stained so as to keep so far as possible its natural texture and hue. The exterior, on the other hand, should not be made to count very strongly in the landscape. It should sink, so far as possible, its architectural individuality and tend to disappear in its natural background. Its color, consequently, no matter whether it is shingled or clap-boarded, should be low in key and should correspond to that of the natural wood. Its most prominent architectural member will inevitably be its roof, because it will combine a considerable area with an inconsiderable height, and such a roof must have sharp projections and cast heavy shadows, not only for the practical purpose of shading windows and piazzas, but for the æsthetic one of making sharp contrasts in line and shade to compensate for the moderation of color. Its aesthetic character will necessarily be wholly picturesque; and it should be both surrounded by trees and covered, so far as is convenient, with vines.



THE HOUSE OF JUDGE WILLETT.
Aroyo Terrace. Greene & Greene, Architects.

A bungalow, designed in the manner described above, constitutes an appropriate and an interesting architectural type. The type is not very often completely fulfilled, because they are gener-

ally such cheap little buildings that no architect's fee can enter into their cost of construction; but it is most completely and happily fulfilled in the houses of Messrs. Greene & Greene, which we publish herewith. These houses are all situated in the suburban towns near Los Angeles, and they have not cost any more than small suburban houses usually do. Nevertheless, instead of being like most



MR. C. W. HOLLISTER'S HOUSE.

Hollywood, Cal. Greene & Greene, Architects.

suburban houses, at best unobjectionable and at worst an eyesore, they are delightful in the picturesque propriety of their appearance. Some of them are situated upon such small lots that they cannot have any background in the landscape, or any sufficient envelopment of foliage; and in these instances the houses, while still interesting, become a little commonplace. But wherever the architect has had a bit of country or some good trees in which to nestle his house, he has been extraordinarily successful in adapting the masses of his houses to their surroundings and envelopment. An extraordinarily intimate relation is established between the houses and the landscape, and it will become still more intimate when the shrubbery and the vines have obtained a more luxuriant growth.

How simple the means are, whereby this success is obtained! There is no straining after picturesque and episodic treatment for its own sake; and except in one or two details there is no affectation of mere rusticity. The houses are highly successful, largely because they so frankly meet the economic, domestic and practical conditions which they are intended to satisfy. All of their chief characteristics—their lowness, their big overhanging roofs, their shingled or clapboarded walls, the absence of architectural ornament, the mixture which they afford of simple

means with, in some instances, almost a spectacular effect—all these characteristics can be traced to some good reason in the actual purpose which this sort of house is intended to meet. Of course, in addition thereto Messrs. Greene & Greene must be credited with a happy and unusual gift for architectural design. Their work is genuinely original, and if anything like as good has been done with cheap little houses elsewhere in this country, it has not been our good fortune to come across it.



DR. A. A. LIBBY'S HOUSE.

665 South Orange Avenue, Pasadena, Cal. Greene & Greene, Architects.

We have said that except in one or two details there is no affectation of rusticity, and we must dwell for a moment on this point. The designers of bungalows frequently try to give them a "truly rural" character by making them look as much as possible like log cabins. They use heavy masonry and timbers which still retain their bark or are at best hewn rather than cut by a saw; and they evidently believe that by keeping their houses uncouth and primitive, they are giving these buildings a much more genuinely natural character. It is not necessary to discuss the theory, which persuades people that the way to bestow a rural and homely character on a house is to build it as artificially as possible; but we must refer to the only instances in which Messrs. Greene & Greene have shown any indication of this tendency. They are prone both in their chimney-breasts and in their foundations to build their walls of large heavy boulders, which are ugly in themselves, and are entirely out of keeping with their surroundings and with the service they perform. The use of such uncouth and heavy masonry is a mere affectation. When laid in the foundations of a house or porch, it emphasizes something which does not need emphasis, and which when over-emphasized looks too big for the service it performs. When used in a chimney-breast, the effect of such heavy



MISS CLAYPOLE'S HOUSE.
50 South Grand Avenue, Pasadena, Cal. Greene & Greene, Architects.



MR. ARTURO BANDINI'S HOUSE.
Pasadena, Cal. Greene & Greene, Architects.



MRS. HALSTED'S HOUSE.

Near Los Angeles, Cal. Greene & Greene, Architects.



FIREPLACE IN THE LIVING-ROOM, MR. EDGAR A. CAMP'S HOUSE.

Sierra Madre, Cal. Greene & Greene, Architects.

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masonry is to make everything else in the room seem trivial. Its scale is so excessive that no other detail can make itself felt except the chimney; a result which may be appropriate in a hunter's cabin in the northern woods, but which is absurd in a suburban house near Los Angeles. A hunter's cabin is nothing but a room built around a fireplace; and it is only intended to be occupied by men who have been tramping and shooting all day and wish in the evening to sit snug around a blazing fire. But a bungalow is within its limits a complete human habitation, in which a variety of domestic refinements and interests have their place. The evidences and utensils of such a completer domestic life should not be subordinated to a big, overpowering, unwieldy chimney-breast.

One additional comment on the work of Messrs. Greene & Greene deserves to be made, which is that their methods of design are not so well adapted to large as to small houses. It is the low, one and a half or two-story dwellings in which they excel, and when they come to design a building that is higher, bigger and more expensive, they do not sufficiently adapt their technical machinery to the modified conditions. Take, for instance, the house which is illustrated herewith, at 665 South Orange Avenue, in Pasadena. In this larger and higher building the simple roof does not make any effect at all in proportion to its expanse, and the whole effect, instead of being light, graceful and picturesque, is awkward and inept. It looks like an overgrown boy who has clung to his pinafores. Whatever deductions we may make, however, in considering the work of Greene & Greene, it remains true that they have imparted as much architectural propriety and a more positive charm to the design of inexpensive bungalows as have any architects in the country.

Arthur C. David.



MRS. JENNIE A. REEVE'S HOUSE.

Pasadena, Cal. Greene & Greene, Architects.



Penllyn, Pa. MR. C. P. FOX'S HOUSE—FRONT VIEW. Cope & Stewardson, Architects.

The House of C. P. Fox at Penllyn, Pa.

In an article on Roman Art published recently in the Architectural Record,* the author in reviewing the wonderfully practical turn of mind of the Romans, called particular attention to their villas. These sagacious people, it was pointed out, always disposed all their rooms on one story in their country residences, as economy of ground was there always a secondary and therefore negligible consideration. This admirable arrangement resulting from a perfectly apparent condition has not yet appealed to any extent to American architects. The California bungalow designers have arrived at the same one-story solution, but many of our even modest country houses attain a height of three stories, and as a consequence lose much of that charm possessed by their Roman predecessors, as well as retaining many of the inconveniences of the naturally more confined and less extensible city houses. The English architects, as a class, seem to have come nearer to the Roman ideal; many of their manor houses, even the extensive ones, are but a story high, with an attic of an extra half story. These houses, however, often acquire their charm more from picturesque gardens and natural accessories than from the skill of the designers.

American architects a few centuries ago started with a French stone architecture, which they endeavored to render in wood with certain modifications dictated by the nature of the material. The result when applied to a country house was a bare, rather cold and stilted composition whose merit lay rather in the clever adaptation of details than in excellence of massing and general conception. But other foreign influences, growth and a change in the mode of living, has gradually brought about a modification both in plan disposition and in the architectural treatment of masses.

*Roman Art, by Jean Schopfer. June and July, 1906.

In Mr. Fox's house at Penllyn we have a compromise between the developed American cottage with its verandas and porches and the English house with its low roofs and picturesque chimneys. We would call attention to the fact that, although this is a two story house, the two floors are treated together architecturally to the subordination of the customary half story attic which is expressed only by several slits under the gables. The first floor, too, is kept very close to the ground-level, giving the ensemble the effect of a low and attractive house.

In its plan disposition it does not perhaps come as near to the Roman villa ideal as does the English manor house, but the effect which, after all, is the ultimate object of the architect, is pleasing and what one would expect and take pleasure in, in a suburban country house of this extent.

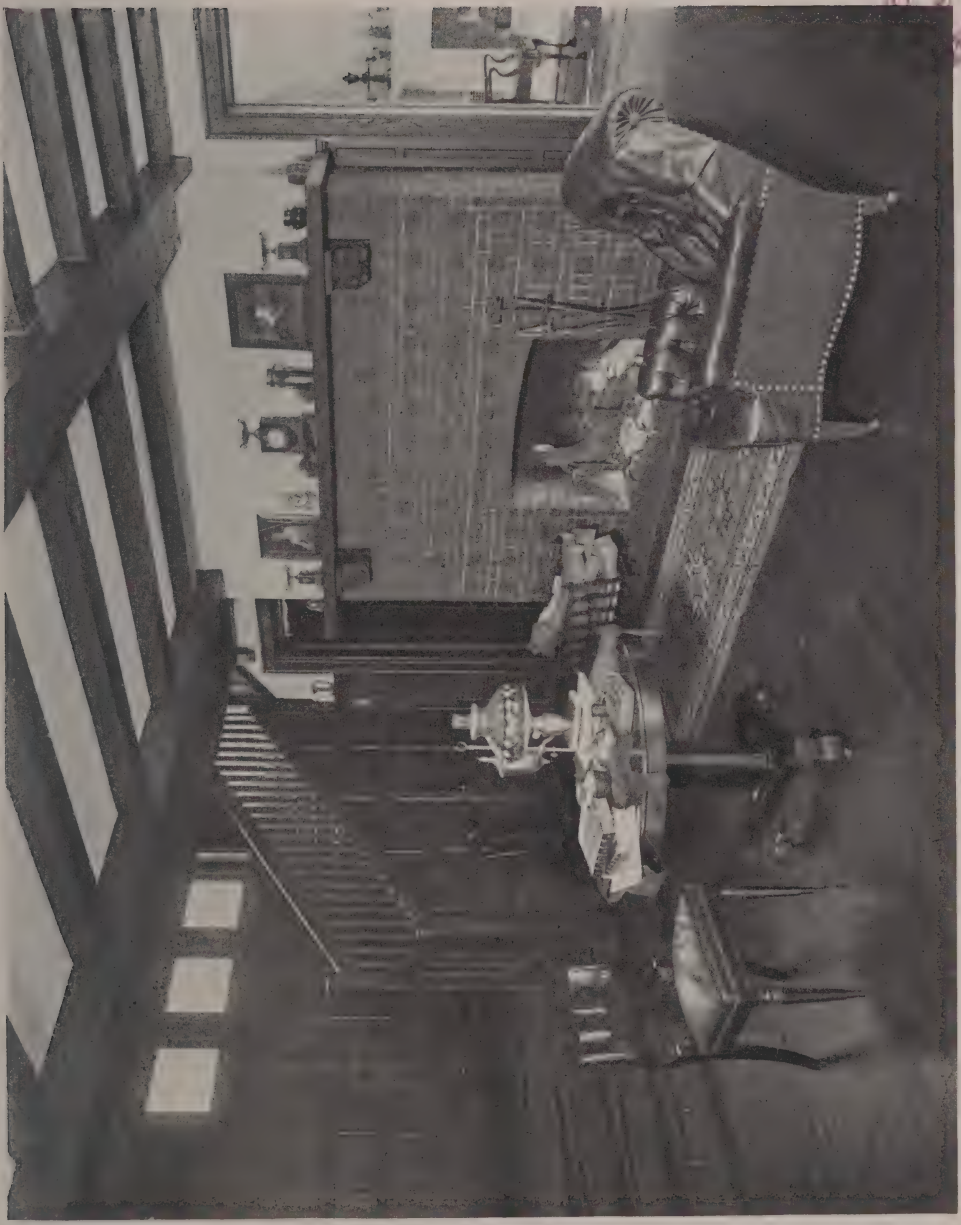
The designer does not repeat, as is so often the case, devices and details of a monumental character, in a simplified and perhaps meaningless fashion; he uses simple means to get broad, simple effects. He treats the roof as a covering to the house, and attempts no decoration save what perchance a happily chosen color will give him; he treats the walls as simply as he does the roof, and gets his effect here again by color. The doors and windows alone come in for a very small share of decorative embellishment. The chimneys, being considered a part of the roof, are kept dark and in tone with it. The cement with which the walls are covered, it will be noticed, stops at the water-table and reveals the well-shaped stones of which the foundation is composed.

With the assistance of the interior views shown herewith, the reader can readily in his mind picture the plan of the house—of the first floor at least—the chimneys lending material aid in the visual picture. The spectator enters from the front porch into



MR. C. P. FOX'S HOUSE—REAR VIEW.

Cope & Stewardson, Architects.



MR. C. P. FOX'S HOUSE—THE LIVING HALL AND STAIRCASE.
Cope & Stewardson, Architects.
Penllyn, Pa.



MR. C. P. FOX'S HOUSE—THE DRAWING ROOM. Cope & Stewardson, Architects.

Penllyn, Pa.



MR. C. P. FOX'S HOUSE—THE DINING ROOM.

Cope & Stewardson, Architects.

Penllyn, Pa.

a large living hall, with a staircase in plain view, on either side of which are situated the dining-room and a drawing room, with a library or den beyond the latter. Attached to the dining-room are the kitchen, pantry and service dependencies. The chimneys, which are plainly but attractively brought out in large fireplaces, are so arranged that they occur in convenient places in the principal rooms.

The veranda or porch seems here to have been reduced to its lowest terms, but what there is of it has been effectively rendered and acts aesthetically as an appendage to balance the kitchen at the other end of the house, as shown in the view (Fig. 1). A falling of the grade in front of the veranda gives it an admirable setting in the shape of a wall laid up dry in stones, similar to those used in the foundation.

Of the landscape treatment, one cannot speak intelligently on the basis of the two views shown herewith, but the rather bleak state of affairs calls to mind an important consideration, that of making attractive the average suburban lot. This problem is woefully neglected by many American architects, who, with a little more interest in the subject, might materially alter the aspect of things. Scores of little houses, otherwise very attractive, are annually being built in the suburbs, and often not the slightest attempt is made to bring about some kind of harmony between the houses and their surroundings. The result we all deplore, but what are we doing to improve the conditions? True, there are large and beautiful gardens surrounding many of our most pretentious suburban residences, but it is of the modest houses that we speak. This neglect of the suburban lot is perhaps as much the fault of the client as of the architect, who, if he be inclined or competent to solve the problem, does not approach his client on the subject for fear of being rebuffed. The small houseowner does not realize how important, commercially as well as artistically, is the total appearance of his place, and he will be loath to give the architect any latitude in spending money for anything that is not absolutely a part of the house, until the latter can convince him that it is to his every advantage. In some instances, a client will calmly acquiesce in throwing away money in unsuitable and meretricious ornament, when he would strenuously object to spending anything for landscape accessories, grading and the like; this work, in his mind, is superfluous and created simply to indulge the individual fancy of the architect.

It is in the hope that architects and prospective house owners will take a livelier interest in the treatment of the suburban lot, that this subject is called to mind.

Sometimes the problem confronting the architect is the opposite to that just cited, namely, to design a house suitable to given surroundings. But this problem, in the nature of the case, is one in which more latitude is allowed the architect. The general character only of the house is dictated to be worked out according to the light and experience of the designer. We all feel that a low, rambling, picturesque house goes best with rugged surroundings, and that a more dignified and formal treatment answers better for less romantic conditions.

In the house before us we have a compromise between the picturesque and the dignified, a composition that one cannot help but feel, would appear to better advantage with shrubbery and low, luxuriant trees. The little dark yew trees, set down here and there, help to remind one that there is life within, but the roadways and paths, it would seem, might join issues, as it were, to better advantage with the house. Perhaps, however, this criticism is unfair, for the landscape here shown may be in an uncompleted state, the pictures having been taken when the trees were just beginning to bud. However this may be, one feels that the house would gain very much in appearance if brought into closer touch with the vegetation, which could be accomplished at a comparatively small expenditure, and would give the house the natural touches necessary to exhibit it as such a distinctly good composition deserves.

Henry W. Frohne.

Two Houses by Robert C. Spencer, Jr.

We illustrate herewith two houses by an architect whose work should be fairly familiar to readers of the Architectural Record. In these days of specialization even the fine arts have been unable to escape the inevitable, and we have commercial architects, residence architects and, more particularly, country house architects. Of this last class Mr. Robert C. Spencer, Jr., is a very good example. Located in Chicago, his activities are, however, not confined to any one part of the United States, as witness one of the two houses we propose to treat herein, a house at Parkersburg, West Virginia. In it the architect has chosen a treatment not essentially different from many of his western country houses. It has the characteristic flat, hipped roof, with far projecting eaves, cemented paneled walls, with separating timber work. The sharp projecting towers carried up in bold dormers are here likewise present; the low smooth chimneys and generally clear-cut silhouette of the composition are ever characteristic of Mr. Spencer's country houses. He seems to delight in sharp contrasts as between differently colored materials, hence the frequent use of wood and cement on the exteriors. Deep and luminous shadows, too, seem to hold for him a strong fascination. The often excessive projection of the eaves gives him the chiaroscuro effects that please him and reveals, in a diffused light, the mottled texture of the cement work in contrast to the well-shaped and finished timbers that divide the wall space. Mr. Spencer's houses are generally well developed æsthetically; they have something to stand on and grow naturally from the soil, and do not give the appearance of being dumped down. Figures 1 and 2 illustrate particularly well what is meant; here we have a foundation of perfectly plain, but well-shaped brick, with a



FIG. 1. MRS. WATERMAN'S HOUSE AT PARKERSBURG, WEST VIRGINIA.
Robt. C. Spencer, Jr., Architect.



FIG. 2 A NEARER VIEW OF MRS. WATERMAN'S HOUSE AT PARKERSBURG, WEST VIRGINIA.
Robt. C. Spencer, Jr., Architect.

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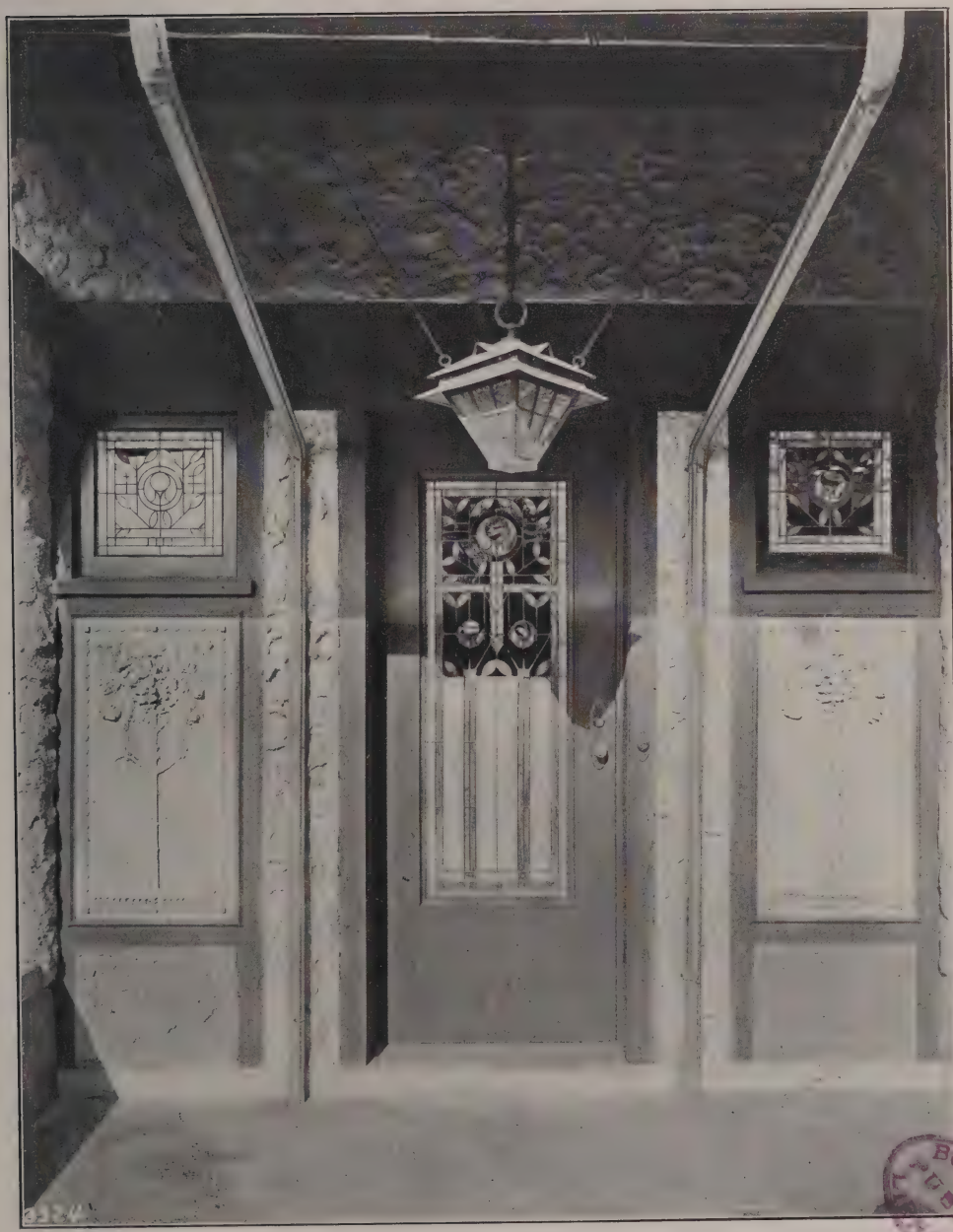


FIG. 3. A DETAIL OF THE PORCH SHOWN IN FIGS. 1 AND 2.
MRS. WATERMAN'S HOUSE AT PARKERSBURG, WEST VIRGINIA.
Robt. C. Spencer, Jr., Architect.

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FIG. 4. THE LIBRARY OF MRS. WATERMAN'S HOUSE AT PARKERSBURG, WEST VIRGINIA.
Robt. C. Spencer, Jr., Architect.

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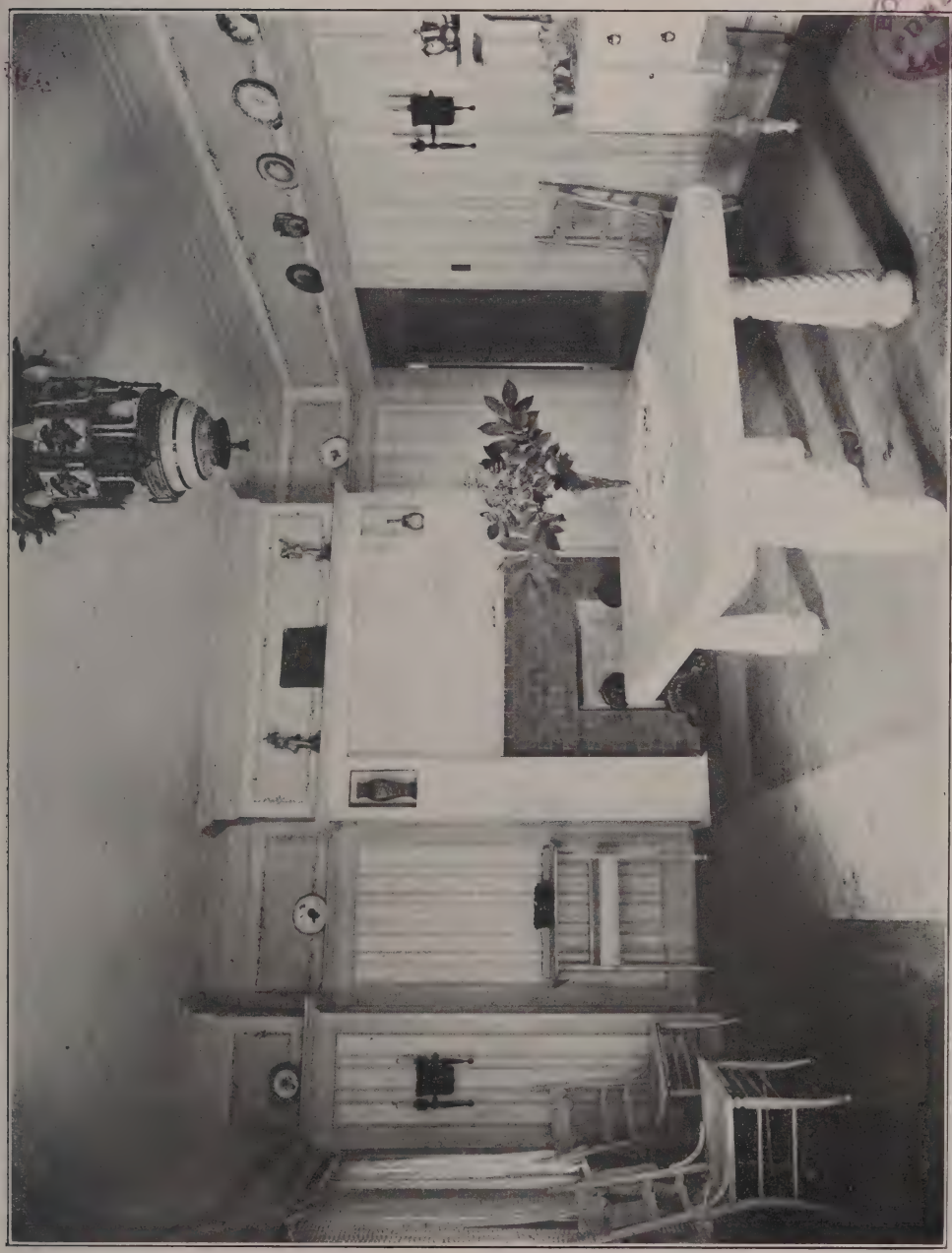


FIG. 5. THE DINING-ROOM—MRS. WATERMAN'S HOUSE AT PARKERSBURG, WEST VIRGINIA.
Robt. C. Spencer, Jr., Architect.



FIG. 6. MRS. WATERMAN'S HOUSE AT PARKERSBURG, WEST VIRGINIA.
Robt. C. Spencer, Jr., Architect.



Winnetka, Ill. FIG. 7. MR. AUG. MAGNUS' HOUSE—FRONT VIEW. Robt. C. Spencer, Jr., Architect.



Winnetka, Ill. FIG. 8. MR. AUG. MAGNUS' HOUSE—REAR VIEW. Robt. C. Spencer, Jr., Architect.



Winnetka, Ill. FIG. 9. MR. AUG. MAGNUS' HOUSE—A NEAR VIEW OF THE REAR. Robt. C. Spencer, Jr., Architect.

smooth beveled cement water table, which is carried around the retaining wall of the steps, broken out in a platform in front of the door and topped with a brick parapet in rough cement treated similarly to the surface of the walls. The potted plants and vines form very useful accessories in the treatment, deftly softening the otherwise



FIG. 10. MR. AUG. MAGNUS' HOUSE—THE FRONT PORCH AND TOWERS.
Winnetka, Ill. Robt. C. Spencer, Jr., Architect.

hard lines where the masonry penetrates the ground. The house being but one story high, naturally presents, with its deep shadows, bold tower dormers and well grouped windows, a very charming little home. A nearer view (Fig. 3) of one of the doors, the one shown in Figs. 1 and 2, reveals in the deep shadow of the eaves several interesting features of decoration. A simple but very effective lamp is suspended from the endmost rafter by slender chains; the glass of the door, as well as of the high square windows on either side, is attractively treated in lead strips and color; the panels under each of the windows are framed with a delicate raised mould, the field being beaded and occupied by an ingeniously conventionalized plant ornament in delicate relief. Even the leaders, which conduct the rain-water from the eaves back to the wall and down into the ground, hardly offend one's sense of propriety by cutting, as they do, through the air and across the panels between door and windows; on the contrary they seem quite proper and intentionally a part of the decorative scheme. The interiors offer less of interest, the variety of fireplace treatment being the most inviting detail. Fig. 4 is



FIG. 11. MR. AUG. MAGNUS' HOUSE—DETAIL OF STAIRS.
Winnetka, Ill. Robt. C. Spencer, Jr., Architect.



Winnetka, Ill. FIG. 12. A SMALL COTTAGE BELONGING TO MR. AUG. MAGNUS' HOUSE. Robt. C. Spencer, Jr., Architect.

worthy of a passing note. The frame paneling of beautiful bird's-eye maple is well managed, and shows wood used in a proper and very successful way; the panels are happily composed, the rails and stiles forming an effective border around the chimney opening, which is further softened by a parallel ring of metal over the arched top and domical hood, which besides its ornamental function, is also useful for preventing smoke from easily blowing into the room, as well as for shielding the woodwork before mentioned. Altogether it is a very successful fireplace obtained by simple means, which, with our gaudy and vulgar tendencies, is something rare and cannot be too highly commended. The broad flower frieze running around the room is an ingenious device for cutting down the height of the ceiling, and gives scale to the room. The other two interior views show a similar treatment of the walls with a simpler and more inconspicuous frieze decoration. In the dining-room, Fig. 5, we have a highly decorative glass and metal lamp, but much richer than the one that we noted over the entrance. It starts rather abruptly from the perfectly plain ceiling and is, perhaps, a little vigorous in design for its purpose.

In the other house, that of Mr. Aug. Magnus, at Winnetka, Ill., we immediately recognize many of the architect's characteristics, his likes and dislikes. Fig. 7 shows the front of the house standing on a very low cement base, so low that one is compelled to look at the nearer views to make it out. It is nevertheless there, and serves its purpose well. Compared with the Parkersburg house, this is a really large establishment, but lacks somehow the picturesque charm of the smaller one. This shortcoming is, however, amply compensated for, by an air of repose and dignity, due largely, no doubt, to its sharp, clean-cut masses. Except on the back (Fig. 8), where several small inconsequential dormers modestly proclaim the existence of attic rooms, the roof is broken by chimneys only, and in an unemphatic way. The two towers, which are coupled together over the entrance in a balcony, though appropriate and attractive enough themselves, do not combine happily. They give the effect of two columns whose bases are not on the same level. The architect has evidently tried hard to make them as different in shape and treatment as possible; in the octagonal one the vertical lines have accordingly been emphasized and continued to the base, while in the rectangular one the vertical lines are abruptly terminated at the second floor in the form of a heavy horizontal timber and a floor, which throws the first story of this mass into the entrance porch. The large screened veranda, shown also in Figs. 7 and 8, is a useful, as well as an effective, architectural appendage to the house.

As a composition of masses, the rear, with its one dominant projecting mass pierced in numerous windows, is more successful than the front. The illustrations of this house include also an attractive little servants' cottage and stable (Fig. 12) treated to match the house; its eaves have such a projection that the squatty second story windows are entirely in shadow. The flower boxes in the porch and one in the second story are very effective touches inexpensively secured. The other view (Fig. 11) shows a simple, but very admirable wooden stairs, in which the characteristics of the material are satisfactorily brought out. It runs up in the octagonal tower, of which we have just spoken; this accounts for the curving inside string which conforms in its rise to the general shape of the mass in which it mounts. If now we go back to our peculiar tall tower (Fig. 10) and regard it as a staircase inclosure, it explains itself more to our satisfaction, even if we do not altogether approve of the treatment that has been accorded it in the massing of the composition.

The House and Garden of Mr. F. C. Culver

It is a very unfortunate thing for American domestic architecture that the better architects, particularly in the East, so rarely design small houses. The plan of a small house is frequently even more difficult to work out than that of a much larger one, and, as like as not, it is equally difficult to fit a good-looking design to the plan. It requires ingenious contriving to make a modest sum of money go a long way, and an architect is, of course, paid very much less for all this work in the case of an inexpensive house than he is in the case of an expensive one. The consequence is that many architects, and these the most conscientious members of their profession, cannot afford to undertake small jobs, and houses of a certain cost are either placed in the hands of builders or else are turned over to inferior architects or draughtsmen. It is only in the West that the best local architects are still willing to undertake this comparatively unremunerative class of work, and that is only because the proportion of highly remunerative domestic work is still comparatively small in that part of the country. It seems inevitable that the man who wants to build a good but inexpensive house will have to pay comparatively more for his plans than a man who wants to build a good but more expensive house.



THE HOUSE OF F. C. CULVER, ESQ.

Hadlyme, Conn. Chas. A. Platt, Architect

The discovery of a comparatively inexpensive house design by a good architect is consequently an extremely wel-



THE HOUSE OF F. C. CULVER, ESQ.—DETAIL OF ENTRANCE.
Hadlyme, Conn. Chas. A. Platt, Architect.



THE HOUSE OF F. C. CULVER, ESQ.—THE PERGOLA AT THE BACK.

Hadlyme, Conn. Chas. A. Platt, Architect.

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THE HOUSE OF F. C. CULVER, ESQ.—A BIT OF THE GARDEN.

Hadlyme, Conn. Chas. A. Platt, Architect.

come one, and the residence of Mr. F. C. Culver, at Hadlyme, Conn., is such a discovery. It was designed by Mr. Charles A. Platt, and is perhaps the best of the several less costly houses for which that architect is responsible. About ten years ago he designed a number of modest frame dwellings, with gardens attached, situated chiefly at Cornish, N. H., and all of these houses consisted of an adaptation of the outlines of an Italian villa to a frame building and a New England landscape. In the earlier houses the frame was covered in with a sheathing of broad rough boards, but in the present instance he has used the large Long Island shingle, which is a distinct improvement. They afford a more interesting surface and give the house a more natural and idiomatic appearance. Mr. Culver's residence looks as appropriate amid its somewhat rough surroundings as a good New England farmhouse would look, and at the same time it gains the distinction imparted by a very much higher tradition of style.

Very simple means have been used to obtain a most charming effect. The site affords a prospect across and along a river which is one of the most beautiful views of the kind in this country, and the house is situated and planned so that its porches and living rooms overlook this river view. The edge of the plateau on which the house is located is outlined by a low stone wall, which is separated from the building by a flat bare lawn, so that there is nothing to interfere with the enjoyment of the natural beauties of the site. The garden has been placed on one side, its axis coinciding with the central line of the two porches and the colonnade



THE HOUSE OF F. C. CULVER, ESQ.—A VIEW OF THE RIVER.

Hadlyme, Conn. Chas. A. Platt, Architect.

which connects them, and it is assuredly one of the most charming small gardens in this country. Its scale harmonizes perfectly with that of the house and its character with that of its surroundings. In general appearance it is just a little rough, as it should be, considering the roughness of some of the immediately adjoining land, but its roughness has not the remotest suggestion either of being affected or slovenly. It is merely an additional illustration of the happy completeness with which the design of the house and the garden has been wrought into the site. A better example could not be desired of a "formal" plan which depends upon the use of simple means and which reaches a novel, picturesque and idiomatic effect.

H. D. C.



THE HOUSE OF F C. CULVER, ESQ.—A GARDEN VIEW.
Hadlyme, Conn. Chas. A. Platt, Architect.

Colonial Architecture in the West

That the arts and sciences follow civilization was never more conclusively illustrated than in our own country. The hardy pilgrims that settled our rugged shores brought with them recollections of the architecture in vogue at that time in their countries. These recollections found their fullest expression in what we know as Colonial Architecture, examples of which may be seen to-day all along the coast from Maine to Georgia and Florida. As civilization advanced westward, places of abode for the settlers had to follow. These structures, compared even to the rudest of the coast houses, were positively primitive, but even after conditions had become sufficiently stable for the establishment of permanent homes, and people had acquired money to build them, the result in most cases was by no means happy. The architecture of these first western houses was influenced, very often, by other foreign tendencies less admirable than those of the Renaissance. In many cases architectural tradition had become so weak that the result was positively ludicrous.

But we have now arrived at a period in which artistic education is fast becoming more general throughout the United States than even the most sanguine had hoped for half a century ago. The American architect is continually encountering new problems and solving them in his own way. He has even struck out on new lines. The country house is a strictly American product, and it is at this kind of work that the American architect shows at his best.

We show herewith two Colonial houses in Kenosha, Wis. Colonial architecture, it seems, has got to be almost as well known and as effectively and correctly rendered in the west as anywhere in the Atlantic States. So accurate is the western architect's knowledge on the subject nowadays that one might look at the house of Mr. Charles Jeffrey (Fig. 1) and imagine it were in New England. There is nothing in either its composition or its detail to undeceive one for a moment, not even the attractive bow window supported on vigorous-looking consoles, a detail of which appears herewith. There is something frank, something naive and ingenious about Colonial houses that an Englishman would perhaps sum up in one word —homely. The exteriors are inviting but not pretentious, decorative but not ornate. On the interiors they are frank, giving what their exteriors promise—cosiness, delicacy and refinement of detail.

The expression that an architect gives a house, is to a certain extent an expression of his relation with the client. If the latter be particularly amenable and amiable in his intercourse with the architect, there can be no doubt that the work the architect does for him, will be performed with a keen pleasure which cannot help making itself visible in the aspect of the finished product. If, on the other hand, the client is a difficult person to deal with pleasantly, the architect will approach his task with a necessarily diminished interest. Then, again, the designer's state of mind and all the petty troubles of the day's work show their influences in the architectural composition as they would in a painting or a piece of sculpture.

Little do we think when we behold one of the world's masterpieces, what must have been the complex causes for the ideas that prompted the master to express himself as he did and how his work would perhaps have taken on a different form amid other surroundings at another time. But it is the *idea* in a work of art that is striven after, and it is that that the interested spectator should try to follow in his study if he would be rewarded for his labor. It is in this spirit that the Western architect appears to have studied the Colonial country house and transplanted *it,* not simply its external signs, to the remotest parts of the United States.



Kenosha, Wis. THE HOUSE OF MR. CHARLES JEFFREY. Pond & Pond, Architects.



THE HOUSE OF MR. CHAS. JEFFREY—DETAIL OF THE ORIEL AND PORCH.
Kenosha, Wis. Pond & Pond, Architects.



Kenosha, Wis. THE HOUSE OF MR. CHAS. JEFFREY—REAR VIEW. Pond & Pond, Architects



Kenosha, Wis. THE HOUSE OF MR. CHAS. JEFFREY—ANOTHER VIEW OF THE REAR. Pond & Pond, Architects.



Kenosha, Wis. MR. GEORGE YULE'S HOUSE. Pond & Pond, Architects.



AN AMERICAN VENICE—CANAL THOROUGHFARES AND LAGOON IN THE RESIDENTIAL SECTION.

Near Los Angeles, Cal. Marsh & Russell, Architects.

NOTES & COMMENTS

AN AMERICAN VENICE

Out of the hundred thousand Americans who yearly "do" the Old World are some who turn to the United States with ideas—and who have the money to give these ideas practical form. We need not dwell upon the fact that many an art collection has had its inception in the casual visit of the millionaire to the Louvre or some of the galleries of Italy and Holland. The Italian garden, now so popular as an ornate feature of the country seat and suburban grounds, is the result of the observation of the American traveler. Without number are the churches, halls, schools and other structures modeled after Old World edifices whose architecture has caught the fancy of the one who would be a benefactor to his home community.

Thus it is that in the State of California a miniature Venice is in process of creation. Although the work of the designer and builder has progressed so far that a very truthful facsimile of parts of the city by the Adriatic can be seen by the visitor to the site of the American model. A few years ago Mr. Abner Kinney in a tour of Europe saw St. Marks and the Campanile, wandered through the Palace of the Doges, glided along the Grand Canal past those wonderful examples of the architecture which line it. He came as do thousands of others—merely out of casual interest, but he returned to America an enthusiast in his admiration of the Italian Renaissance. His enthusiasm shaped itself into the idea of imitating some of the designs—of making a monument to his name by reproducing them permanently. Calling to his aid two of the leading architects of Los Angeles, where he resides, Mr. Kinney practically gave them *carte blanche* to plan this Venice in miniature, so that fully $5,000,000 will be expended when the principal structures it is to contain are completed and its network of canals is ready for the gondola.

The California Venice also affords an illustration of how a barren spot of ground can be beautified by the efforts of the landscape engineer in connection with the architect, for its site is merely a strip of sand beach adjacent to the waters of the Pacific. Prior to the beginning of the project, it was destitute of tree or shrub. It is about twenty miles from Los Angeles and situated in the vicinity of several beach resorts which are so familiar on the Atlantic as well as the Pacific coast—rows of monotonous wooden cottages and bungalows for residences, the business thoroughfares lined with ugly frame shops, and hotels and "summer" boarding houses which are merely huge wooden boxes designed to hold as many human beings as can be crowded into a given space, regard-

less of harmony, taste or anything that savors of the aesthetic.

Consequently Venice stands out in conspicuous contrast to its neighbors, for the architects as far as possible have outlined structures which, while suitable for the various purposes intended, are in keeping with the Venetian idea. In a few instances it has been impossible to conform to this idea, as for instance in the bathing pavilion, which is of more modern design and necessitated construction suitable for the purpose intended. But as the photographs accompanying this article plainly show, the impression produced as one traverses the principal thoroughfares is distinctly Venetian. On every side are evidences of the Renaissance. Even the smaller details have been faithfully reproduced. The footways for pedestrians are through loggias massively yet gracefully built, forming not only a protection from the weather, but adding greatly to the general effect. Here and there are colonnades. The decorations of the exterior walls include carvings of figures familiar to all who have visited the Italian city, nor are the various buildings out of proportion. No "skyscrapers" have been built, nor is any structure allowed to exceed a certain height. The material and exterior finish also lend themselves to the general scheme. The one essential in which the "business part" of the new Venice differs from its prototype is in the absence of the canal, but the arrangement of such waterways was impossible owing to the character of the site and the material of the various buildings.



AN AMERICAN VENICE—THE MAIN BUSINESS THOROUGHFARE.
Near Los Angeles, Cal. Marsh & Russell, Architects.

Three thoroughfares are devoted to the business interests of the town. Each has a width of about one hundred feet exclusive of the loggias, forming the ways for pedestrians. The streets terminate upon the ocean front and extend backward to a lagoon into which the principal canals converge. As the photographs show, the ma-

terials used in the larger structures are of such a character that they may be considered permanent. The more important buildings have a framework of steel, concrete or reinforced concrete. The exterior walls include not only brick and natural stone but concrete as well, while the interior finish in many instances is of hardwood of a design appropriate to the general architecture. In short, the designers of Venice are building a city intended for all seasons of the year. It is neither a summer nor a winter resort, but intended to be occupied permanently.

In the plans, provision has been made not merely for stores and dwellings, but for structures especially suitable for banking, for apartments, offices and for hotels. Among the hotels is one of extremely novel design, as it is afloat. The founder of Venice conceived the idea of having a galleon modeled after the craft in which Balboa is supposed to have discovered the Pacific. This has been moored to a pier extending out into the ocean and is divided into sleeping apartments, a restaurant, a kitchen, office and all of the appointments of the modern hotel. Some of the titles familiar to the visitor in European Venice have been utilized in its American imitation.

The canal system at present is about four miles in length and embraces a series of waterways upon which dwellings are being erected. Small steamboats as well as gondolas have been provided for transportation on the canals, being utilized for communication between the various parts of the town as is the ordinary street railway system in other communities. The lagoon, which is nearly circular in form, is intended as a pleasure resort, while it enhances the civic beauty of the place. It is approached from the business part of the town by a series of broad steps and is spanned by concrete bridges patterned to a certain extent after some of those seen in the older Venice. The canals have been excavated by large suction dredges and are filled with salt water. Including the lagoon, the waterways have enough current to prevent



AN AMERICAN VENICE—A TYPICAL BUSINESS STRUCTURE.
Near Los Angeles, Cal. Marsh & Russell, Architects.

the water from becoming stagnant and a supply is secured by pipe lines from the ocean, which is a few feet below the site of the town.

The plans for Venice at present cover an area of about two hundred acres, but as it increases in population the boundaries will be enlarged accordingly, for provision is made also for the expansion of the business portion as becomes necessary. The architects for this interesting community were Messrs. Marsh and Russell, who not only



An American Venice—Looking Down One of the Loggias.

designed the buildings but conceived the scheme of waterways which has been described.

DAY ALLEN WILLEY.

CITY PARKS ASSOCIATION, PHILADELPHIA

The City Parks Association of Philadelphia has issued another report. It contains the seventeenth and eighteenth annual reports—combining the years 1905 and 1906, and the many who have learned to expect of these publications the models of their kind are glad to welcome another one, and to find their expectation once more justified. Folded into the front of the book there is an interesting plan of the parkway, from Logan Square to Fairmount Park; and folded into the back of the book there is a "study for the improvement of the Schuylkill River embankment," prepared by C. C. Zantzinger, C. L. Borie, Jr., and Paul P. Cret. If the latter seems an ambitious dream, it has better precedents than had the parkway—which is already a dream coming true; and it has less complicated opposition to overcome. Besides, an improvement here is a favorite project of the secretary of the City Parks Association—Andrew Wright Crawford—and he has a remarkable way of bringing to pass the results he desires for the good of Philadelphia. The report is profusely illustrated, mainly with photographs taken by Mr. Crawford, and these present strong arguments to persons who lack the patience or the time to read of the opportunities of their city. But the text is interesting, too. The City Parks Association is in business for parks, not for politics; and the report declares almost at the beginning that it is the association's policy to eschew the latter—though, it says, "the city in which its citizens take pride, not because they feel that they ought to, but because it is really beautiful and they cannot help being proud of it, is apt to be the best governed city." Philadelphia has rare park opportunities, the report adds; but they are of no value if suffered to go to waste. "It is time to stop shouting and get to work," and the association adopts this excellent motto: "Agitate, educate, but do not exasperate." The report notes several great successes and one great failure for the two years. The former are the preservation, by ordinance, from building of six and a half miles of the valley of Pennypack Creek, and of four miles of the east side of the valley of Cobb's Creek; the placing upon the city plan of a plaza covering four squares around the intersection of Broad and Johnson Streets, the creation therefrom of a system of radiating streets, and the widening of Broad Street to 300 feet from the plaza to League Island Park, and the beginning of the construction of the Torresdale and the Fairmount Park parkways. The failure was the loss of Sherwood Forest, the magnificent trees of which were felled—despite earnest efforts—to create a flat and dreary field for building operations. The recommendations of the association are a loan of seven millions, to be apportioned as follows: $3,000,000 for an outer park system, $1,000,000 for recreation centres, $2,000,000 for the extension of Fairmount Parkway, and $1,000,000 for the beginning of an improvement of the Schuyl-



AN AMERICAN VENICE—THE UNIQUE CARAVEL RESTAURANT.
Near Los Angeles, Cal. Marsh & Russell, Architects.

kill River front; also a loan of $2,000,000 for a library site on the parkway; and finally the creation of a City Improvement Commission and of a Municipal Art Commission—a step in favor of which the Fairmount Park Art Association lately took action. The report also notes a number of lesser undertakings, various gifts and the vigorous growth of the association.

DETROIT'S OPPORTUNITY

About two years ago, in reflection of a considerable public interest, the Board of Commerce of the city of Detroit engaged two students of municipal aesthetics to make reports on the improvement possibilities of Detroit. The investigations were independently made and the reports separately submitted; but when they were handed in it was found that both Messrs. Olmsted and Robinson—who were the men employed—had laid their special stress on the improvement of the waterfront. This was not surprising, but as an argument it was convincing, and the Board published the two reports together in a pamphlet. Though not one of the committee having the matter directly in charge, the late James E. Scripps was deeply interested in the procurement of these reports. On invitation of the committee he accompanied the investigators on some of their rounds, and in honor of Mr. Robinson he threw open his house for an evening reception. His death occurred a few weeks ago, and it is found that his will includes a bequest of $50,000 for a public improvement in the city of Detroit. The nature of this improvement is left to the judgment of the three trustees of his estate; and there has inevitably risen the hope that they may choose the river esplanade, of which he was an earnest advocate. In favor of this, as against any other improvement, authoritative decisions have already been rendered; the utility, practicability and even the manner of the improvement has been indicated, and it is obvious that this would be a development of Detroit's most distinctive claim to attention, the utilization of the noblest asset of the city. Indeed, as compared with this it is difficult to speak with patience of the two other projects that have been brought forward, viz.: the erection of a memorial to Mr. Scripps in a park that

he gave, or the erection of a convention hall. The one is always a dangerous experiment—a good park not being a cemetery—and in this case seeming to give to the bequest a mean and wholly unjust quality of self-assertiveness; and the other would be a miserly use of a free and princely gift. But no doubt the decision can be safely left to the three trustees. The bequest illustrates one of the advantages, by the way, of securing, even before there appears to be a chance to do things, a report on the right things to do.

THE MODERN HOTEL

The plans for the great addition to the Auditorium Annex in Chicago—which on completion will be re-christened, with the Auditorium, "Congress Hotel and Annex"—provide a hostelry with 2,000 rooms, and representative of an outlay of about $14,000,000. This is doing things is real Chicagoese style. The addition is to be similar to the present structures—a huge, many-windowed box, massive at the base, but, in the addition, weakened above by seried ranks of bay windows. It will be, that is to say, neither particularly creditable nor impressive in itself; while yet making a very remarkable and vital part of the lakefront development, which promises in a few years more to be one of the fine civic achievements of the country. And there is this to be said for the hotel: In its fourteen stories and its long façade, it will set up a wall that, as far as it goes, will screen in orderly, dignified fashion the vast ugly city behind. Thanks to the angle of vision, hardly a skyscraper will show behind it, and we shall have, what is seldom had in American towns, a waterfront beautiful in foreground and harmonious and comparatively restrained at back. As to the hotel's interior, the present features—the classic corridor of white marble and the Pompeiian room—are to be retained, with extensions; while cosmopolitanism is to have its customary emphasis in a Louis Quatorze banquet hall, a Japanese tea room, and an Elizabethan lounging room. It is no mere figure of speech that the modern hotel is a world in itself! The thought of a home and a haven has been forgotten, and we travel most furiously while we pause.

AS TOLD IN GERMANY

An article several columns in length, in interesting review of civic art developments in the United States, is going the rounds of prominent newspapers in Germany, having been published in Cologne, Strasburg and elsewhere. The writer starts out by quoting a statement that the low estate of civic art in the United States is a reflection of the republican form of government throughout the world, apparently forgetting the mediaeval republics of Italy. But he says that however true this may once have been, it now should be recognized that "in the last fifteen years there has been a very remarkable civic art awakening and increase in general culture in the United States." Finding the first impetus for the civic part of this in the ideal created by the beauty of the World's Fair at Chicago, he traces with fair accuracy the spread and growth of the sentiment throughout the country. The article quotes freely from the principal American books on the subject, describes by name the national and the more prominent of the local societies organized to promote town and city betterment, and on the whole gives to the foreigner an interesting and just account of a movement that really has reached such proportions as to make it world notable. The identity of the author is not revealed; but it is a comfort to know that at last Europe, long surfeited with accounts of the ugliness of our cities, is getting a truer picture of the actual present conditions—and as the writer sums it up it is a very creditable record.

Pages 190 and 217 of the September issue contain errors for which we wish to express regret to all parties concerned, and which we correct herewith. The title to the illustration on page 190 reads, Mr. F. W. Vanderbilt's House, Hyde Park, N. Y., while the illustration shows the Marble House at Newport, R. I., by the late R. M. Hunt. On page 217 is shown the Rockefeller Institute for Medical Research, 66th St. and East River, New York City, of which Shepley, Rutan & Coolidge, of Boston, Mass., were the architects. The title to this illustration, as well as the architects' names, were incorrectly given.

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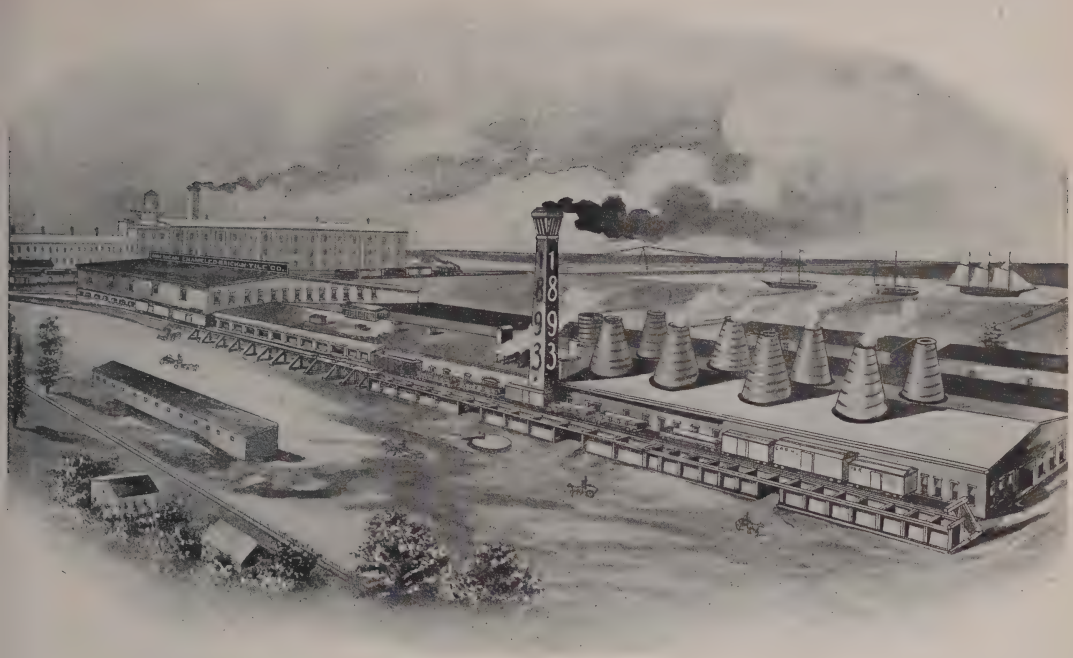
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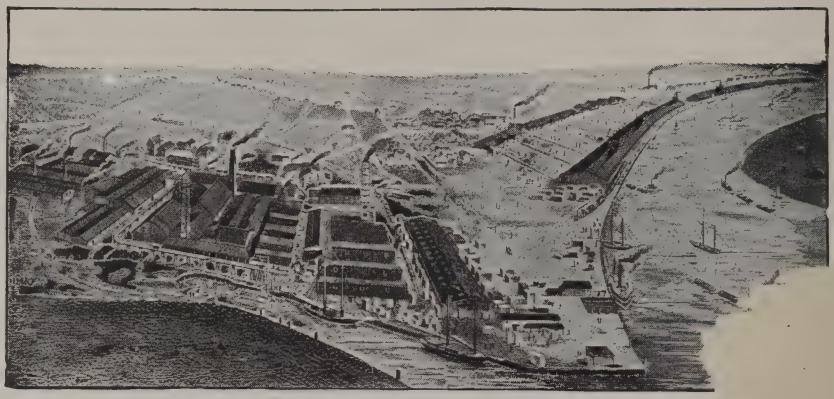
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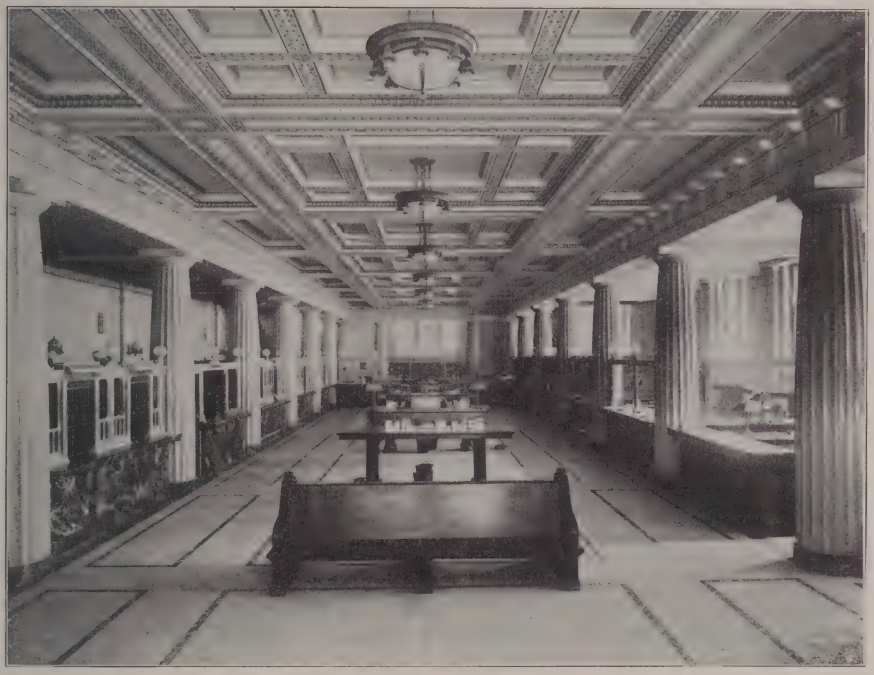


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THE ARCHITECTURAL RECORD

CONTENTS

PAGE

The Milan International Exhibition—Illustrated.... 353
ROBERT C. CARDEN

Modern Italian Monuments—Illustrated 369
ALFREDO MELANI

The Work of Mr. J. Milton Dyer—Illustrated..... 385

A Residence Block—Illustrated. 405

The House of Mr. John W. Pepper—Illustrated... 412

A Suburban Home Near Boston—Illustrated 419

The House of Mr. Frederic S. Lee—Illustrated.... 427

Notes and Comments..... 437
The Fairmount Park Art Association Broadening Its Work—Plans for the Improvement of Toronto—Pushing the Project—Ontario Association of Architects.

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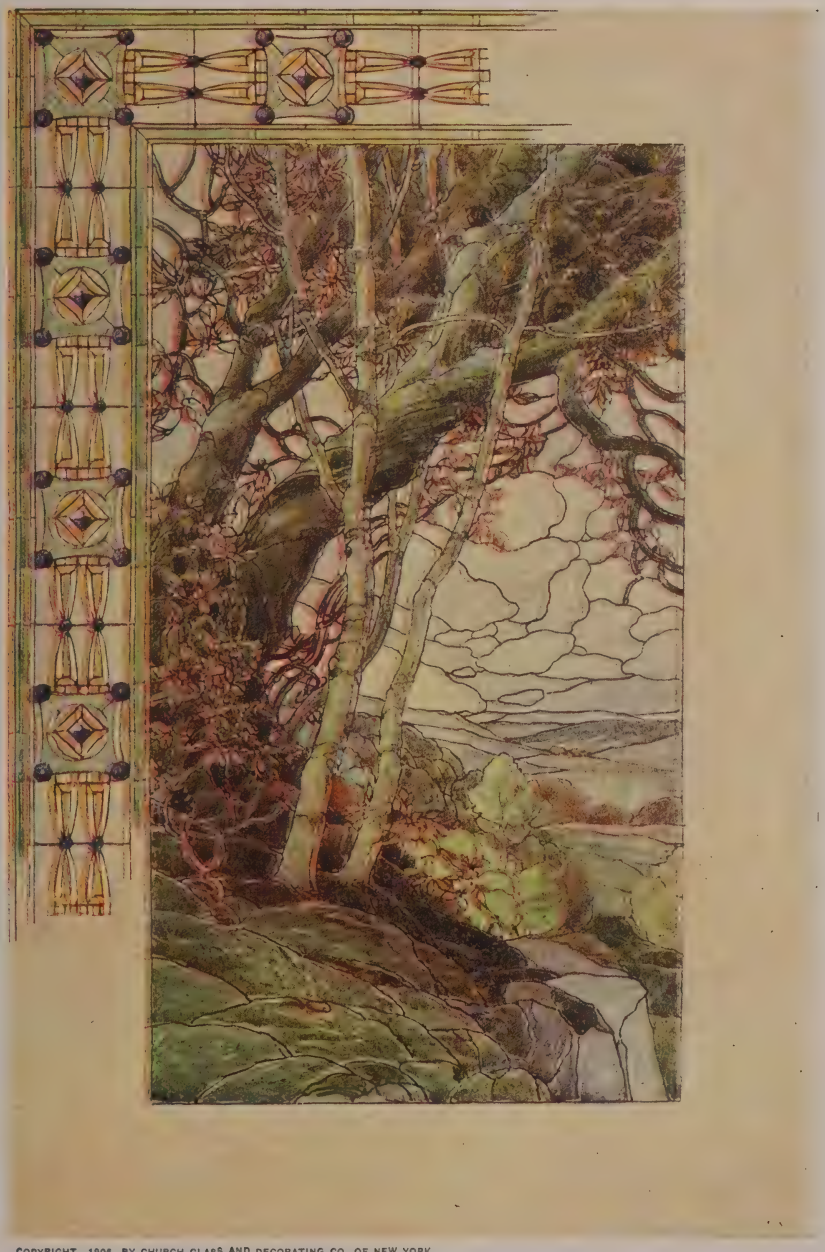
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The
Architectural Record

Vol. XX NOVEMBER, 1906 No. 5

The Milan International Exhibition

It does not come to everyone of us to design and build a city of palaces in six months: nor is it likely to happen that in such a work the architect is given a free hand, an unlimited site and no constructional difficulties to be overcome. All these things have been happening in Milan, where like magic, a gleaming city of huge edifices has suddenly grown, as it were, out of the soil.

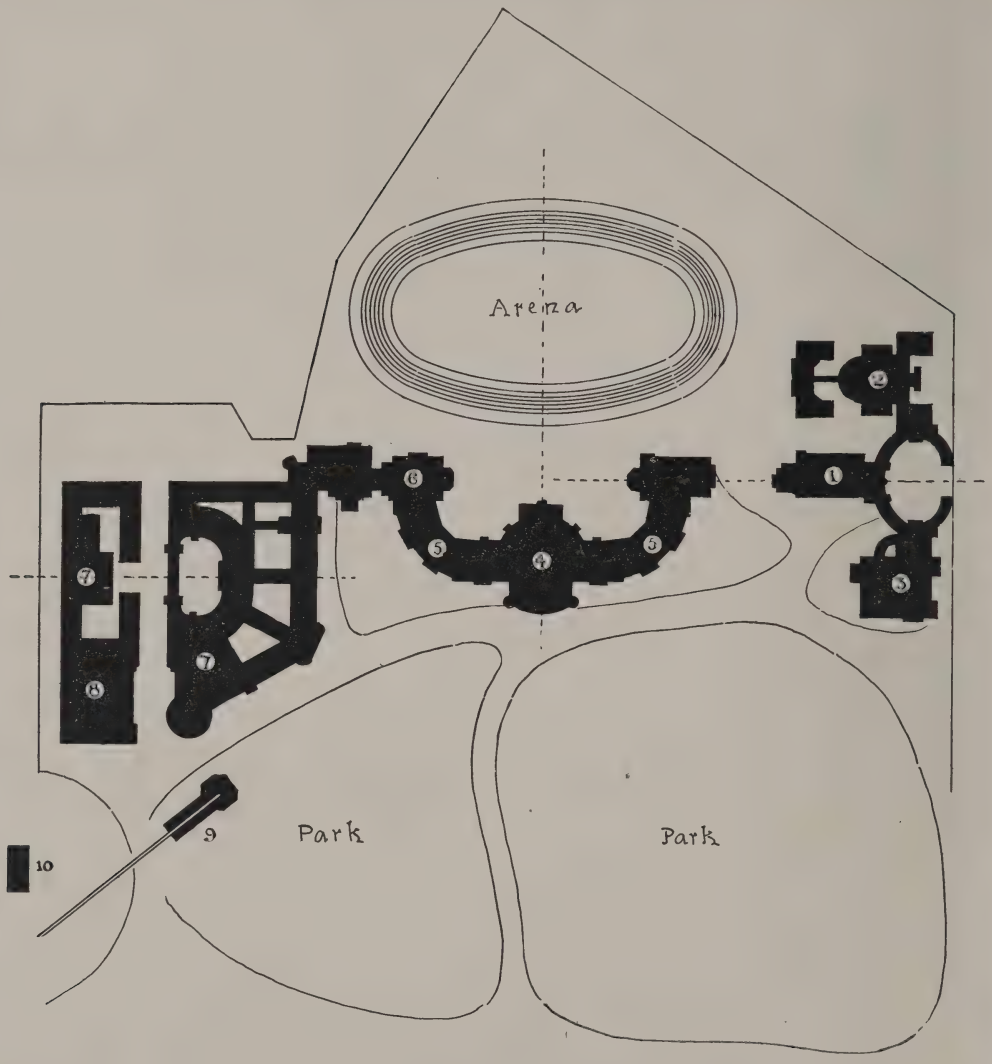
When first it was definitely decided to pierce the Simplon with a tunnel which should eclipse that of the St. Gothard it was thought that some fitting notice should be taken of the successful completion of the work; and accordingly, as this was to be the latest triumph of human ingenuity in the way of transport facilities, it was suggested that the fittest form the celebration could take would be that of an Exhibition of all manner of things connected with transport on land and sea. This was the nucleus round which the present large, and for Italy unprecedented, undertaking has developed. From transport the scheme expanded until all the arts and industries found a place within its scope.

But as is the way with exhibitions and tunnels, however well they may be thought out, there were many unforeseen difficulties to be overcome before either could be realized. At one stage of the tunnel a rock formation was struck which could only be strutted with a special structure of steel and concrete, which when finished with its enormous lining of granite 6 ft. 6 in. thick, had delayed the work ten months and cost the contractors 25,000 lire per lineal yard. The troubles of the exhibition authorities were of a less terrifying nature: they had money at their disposal, the demand for allotments was steadily increasing and there were open spaces in the city readily available. These were easily filled. First, that portion of the Royal Park which had been ceded for the occasion, and afterwards the whole of the Piazza d'Armi and of two smaller spaces adjacent. The total area is close upon a million square yards and the actual buildings cover 177,000 square yards. The Piazza d'Armi lies about two miles away from the Park and a special railway (electric propulsion) has been made to connect the two portions at a cost of lire 586,000.

As a basis for the arrangement of the work it was intended to keep the art sections in the Park, and to give up the whole of the Piazza d'Armi to the industrial exhibits; but, as a matter of fact, the extraordinary modern development of decorative art throughout Europe rendered the scheme impossible. First France, then Austria, sent in demands for huge areas, and eventually the French exhibitors were accommodated with a separate hall in the Piazza d'Armi. Decorative Art covers a total area of something like 24,000 square yards, of which the French pavilion occupies 10,000 and the Austrian 3,000 square yards.

More than a word of admiration is due to the half-dozen architects who in competition came out first and obtained the work. They are all well known men: Sig. Sebastiano Locati was until recently Professor of Architecture at Pavia University, and his colleague, Sig. Orsino Bongi, belongs to the Ufficio Tecnico at Milan itself. These two architects have designed all the important

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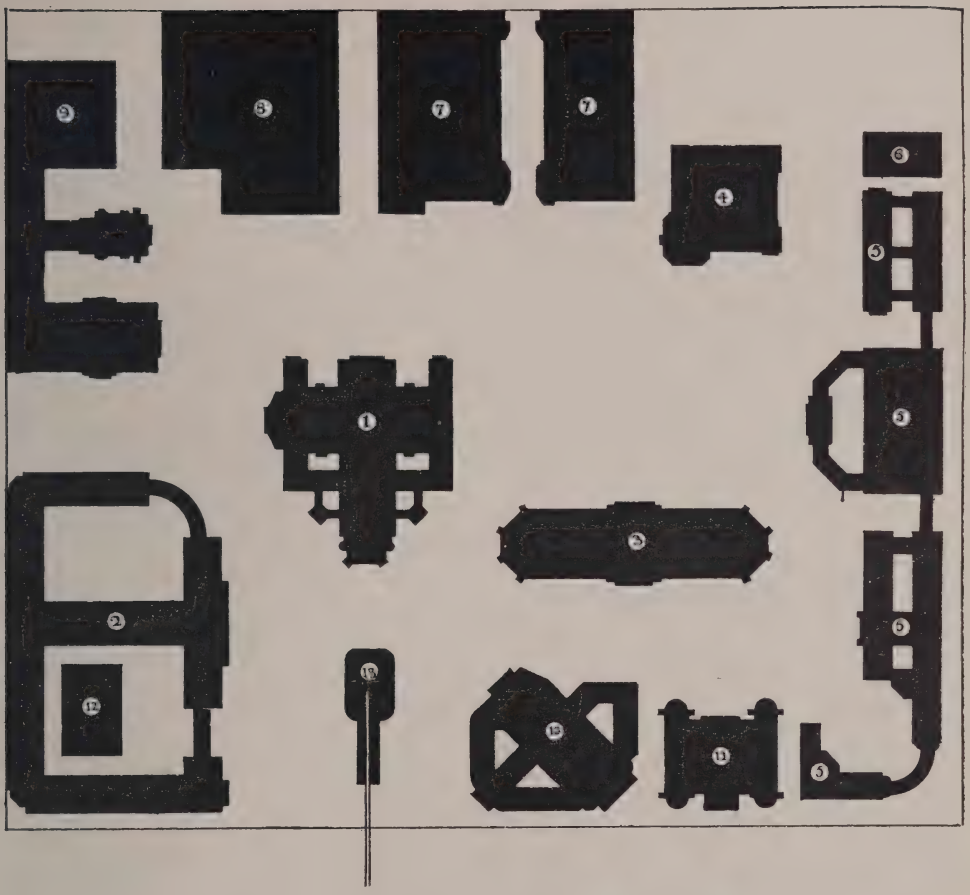


PLAN OF BUILDINGS IN THE PARCO REALE.

1. Galleria del Sempione.
2. Aquarium.
3. Retrospective Transport.
4. Concert Hall.
5. Fine Arts Galleries.
6. Architecture.
7. Italian Decorative Art.
8. Previdenza (Benovelent Societies, &c.).
9. Station for Piazza d'Armi.
10. Arco del Sempione.

erections in the Park. Those in the Piazza d'Armi were the work of a triumvirate, Sig. Carlo Bianchi, who is Professor of Ornamental Design at the Institute Tecnico in Milan, Sig. Francesco Magnani, professor of the same subject at the Politecnico in Milan, and Sig. Mario Rondoni, Junior Professor of Ornamental Design, also at the Politecnico.

In considering the arrangement of the general plan it should be observed that the planning in the Park was restricted by the necessity of keeping to the hard and fast lines of the main roads, while the Piazza d'Armi being a perfectly blank open space, left the architects free to dispose of the buildings as best accorded with their own fancies. In the Park, too, stands the Amphitheatre



PLAN OF BUILDINGS IN THE PIAZZA D'ARMI.

1. Marine Transport.
2. Machinery Hall.
3. French Decorative Art.
4. Hygiene.
5. Agriculture.
6. Road Making.
7. Railway Transport.
8. Austria.
9. Belgium.
10. Motor Cars.
11. Carriage Makers.
12. Silk Industries.
13. Railway Station (for the Parco Reale).

which Napoleon built when King of Italy. It is not interesting; but for six months it will be able to boast of a beautiful colonnaded gallery around its entire circuit and a triumphal entrance to its arena. With this the general lines of the plan have had to harmonize.

The buildings are temporary, and if they succeed in standing for the period of the Exhibition it will be more by chance than foresight. The oldest and most useless timber has been employed throughout and it has been whispered that more than once the floors have bent ominously under the weight of machinery. The plastering is mixed with wood shavings to make it bind and is laid on bamboo matting by way of laths. Should a fire break out—absit omen—the whole area must inevitably be gutted.

The buildings are magnificent: of that there can scarcely be two opinions. Whether we are to take them as seriously characteristic of the latest development of architecture in the direction of a new style is quite another matter; perhaps we had better regard them as a fragment of by-play in the progress of a great drama. Even considered as such they have their lessons. Things

have been done in the façades which would shock our architectural nerves if controlled by less skillful masters; curves which touch the border line of the permissible; decorations which dared not be more elaborate or profuse; groups of statuary are here, there and everywhere. Mercury himself rises high above the entrance waving his arms frantically, and around him on vantage points over the Court of Honor, stand figures of Victory with laurel wreaths clenched in a rapturous grasp.



ENTRANCE TO THE COURT OF HONOR—VIEW FACING THE GALLERIA DEL SEMPIONE.

For Milan has opened her great Exhibition and thousands are flocking, or will flock—or the authorities hope they will flock—to see all that has been prepared for their delectation.

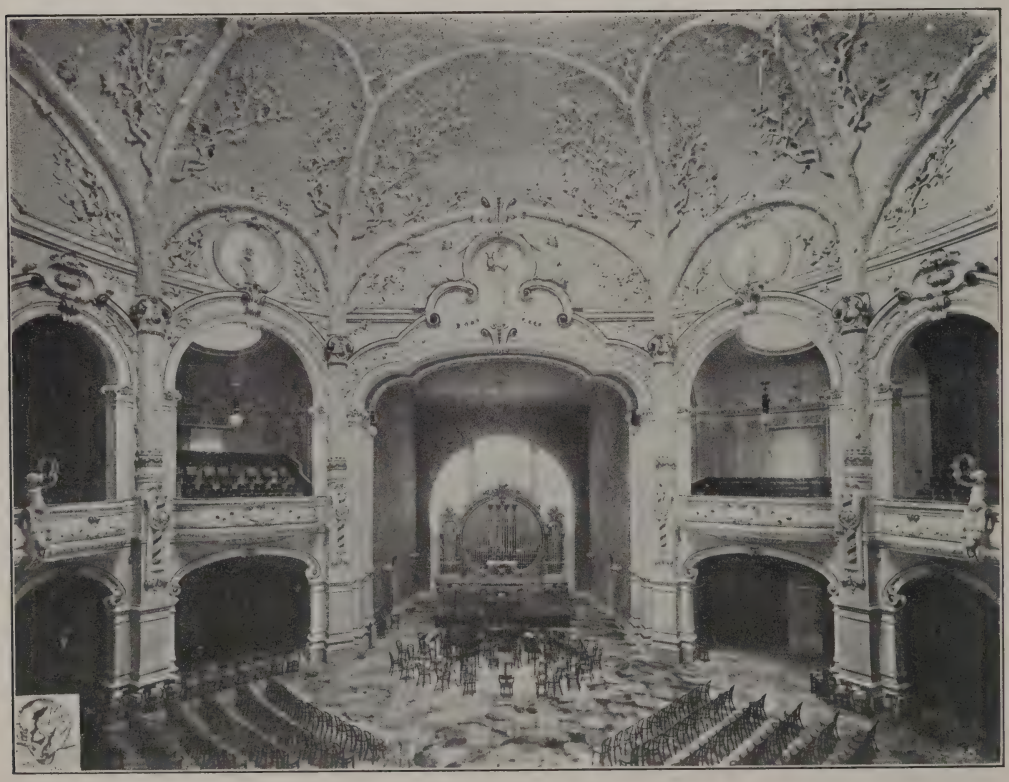
The chief entrance lies in the Park, through the Court of Honor just referred to. It is a fine oval space surrounded by a colonnade that might be criticized, but all the same the effect is striking. Three pavilions face into it, the Galleria del Sempione, the building for Retrospective Transport and the Aquarium. Perhaps the first of the three is the most interesting, as it contains a reproduction of some two hundred yards of the actual tunnel, the piercing of which the Exhibition celebrates. Those who care most for engineering are likely to devote a considerable portion of their time to this section, studying the various phases through which the work passed: for from the piercing of the preliminary gallery down to the finished tunnel with the permanent way laid in it, every stage is represented. The rocks and walls have been reproduced from casts taken on the spot; the strutting shown is that which was actually used; and to complete the illusion, the "Brandt" borers



SCULPTURE GROUP: "MINING" BETWEEN THE ENTRANCES TO THE GALLERIA DEL SEMPIONE.

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are there, too, working under a pressure of 30 atmospheres and eating into the heart of several tons of Simplon Rock specially brought down to Milan. When it is all used up they will send for a fresh supply. And for those who may not be satisfied with so much realism and ask for more, it is to be found in another pavilion near by, where a cinematograph reels off a mile or so of film which was exposed in the tunnel itself during the progress of the work.



THE CONCERT HALL.

Architecturally considered, the front is novel with its tunnel mouthed entrances, and highly expressive of its purpose. There is, however, far too much unpleasing railway plant used in place of decoration and the buffers over the two great arches cannot under any circumstances be called beautiful. Next to this structure is the Aquarium, built of permanent materials and intended to stand as a memorial of the Exhibition in future years. It must have been rather difficult to produce a design of sufficient seriousness to be suitable for a public monument and yet to agree with the other and ephemeral erections of the Exhibition. It is as complete as it is possible to make an aquarium and constructed in the main with ferro-concrete, a method of building which is rapidly gaining ground in Italy. The underground storage tanks are built of it and lined with glass for greater cleanliness, and the carcase of the structure is in the same material, while the surface decorations are designed to form an epitome of modern building construction and materials. There is an exquisite pleasantry in the details of the façade, where crabs and other creatures of the deep sea disport themselves on keystones and corbels; and a mighty figure of Neptune, half man and half beast in his features, stands sentinel over the door-

way. It is a design which has received far more attention and care than any of the others.

Nearly the whole of the other buildings in the Park are devoted to Art; Music in the great circular Festival Hall on the axis of the Amphitheatre; the Fine Arts, painting and sculpture, in sweeping galleries right and left of this centre point; architecture at the



ENTRANCE TO THE FINE ARTS GALLERIES.

end of one of them and forming the connecting link with the labyrinth of halls and courts where Italian Decorative Art is housed. This huge range of buildings represents a mixture of architectural styles and a profusion of sculpture which it is difficut to describe.

But sculpture has been called the handmaid of architecture, and, if we are to believe the journal of the Exposition, it holds to the latter art the same relation that ribbons and laces do to the apparel of a woman. We may be allowed to regret, though, that most of it is so sketchy in form, and a little too allegorical for the ordinary Anglo-Saxon intelligence. Some of its symbolism calls for a deal of explanation. Under the shadow of the French Fine Arts section there is a figure of a nebulous Goddess making something out of a clot of clay. It represents the inspiring Genius of sculpture fashioning a Caryatid, and we are told that the corresponding figure on the other side of the entrance engaged in a similar occupation is the Genius of painting modelling a figure symbolical of Color. It may be so; but such fancies are too subtle for a sober mind. Moreover, these works are all done in a great hurry and there is too much anatomy about them. There are fountains at the base of the lighthouse in the Marine Transport Building which are of this kind, roughly hewn in the material, but never rising above the fin-

ish of a sketch from the hand of a master. This is no doubt due in part to the pressure put on at the last moment so as to arrive at some sort of a finish by the date fixed for the opening, and in many of the façades it is quite obvious that much has been left undone, and will remain so. In point of fact some of the structures are, or will be, finished, while others have been frankly left at the "certain stage" or botched up in color to represent the modellings in plaster which formed a part of the original scheme.



MINOR ENTRANCE, ITALIAN DECORATIVE ART SECTION.

If we quarrel with the design of the Concert Hall—and it is impossible not to do so—it must be admitted that the blame belongs not to the architects but to the committee of management. By their orders the building is what it is. They commanded that the style of it should be "Barocco," and it was done. Why this style was selected is not easy to explain, but the directions have been faithfully carried out, and it is Barocco both inside and out: outside with its broken arcades, and gilt dome of wrinkling zinc, its sloping sided flanking towers and their crowning arches of bizarre form, its gallant array of Venetian masts and streamered laurel wreaths. The inside beggars both comment and description: a circular building with an internal octagon carried on columns, and over that a dome and lantern; but it is in the details that the sting lies. In place of columns there are stunted tree trunks growing from Satyrs, volutes and whirly things. Over that, gilt Ionic caps of diabolical invention; then more tree trunks; then branches, and finally twigs, leaves and gilt blossoms bespattered over the facets of the dome. To this it must be added that the walls are pale green and the vault pale blue! And yet, if the truth

be honestly confessed, the result is not so bad as these notes appear to make it.

Now, even an Exhibition committee of management knows that a little of a good thing (if that little be done well) goes a long way, and they forthwith decreed that the Fine Arts Galleries on either side of the Concert Hall should be no more Barocco, but Renaissance. Perhaps they have spared us a great deal; certain it is that there is little to object to in the simple design of their sweeping curves and the effects of the group as seen from afar is very satisfactory.



THE CITY OF MILAN'S PAVILION.

An article in an architectural magazine would not be considered complete unless it rendered special attention to the building set apart for architecture itself. It is not that this art won the honor of separate accommodation by its own merits. It was meant to be included with painting and sculpture in the galleries, but a host of artists and carvers arose and submitted so many miles of canvas and tons of marble that something had to be done to find a place for them all. And so Architecture stands alone and tries to look serious in a building of Greek form ornamented with un-Greek details. Minerva (is it Minerva?) reclines on the roof deep in thought or admiration: the columns, "distyle in antis"—to give them their undeserved classic description, have capitals which would shame the most uneasy nightmare of the Art Nouveau dreamer, and the whole architrave and frieze are cut into sadly by the great blank placard which proclaims the uses of the building.

There are no other important buildings in the Park; for the "water-chute" and myriad side shows scarcely claim our attention; but the façade at the end of the Fine Arts galleries (constituting their principal entrance) which faces the

back of the Galleria del Sempione is comparatively simple and very pleasant to look upon. The walls are refreshingly free from ornament and the two colossal and symbolical figures in the horseshoe archway are not so hiddenly symbolical but that the ordinary observer may know them to represent Painting and Sculpture from the palette which one of them holds and the hammer in the hands of the other.

hibition. In front is the building for Marine Transport surmounted by a lighthouse 200 feet high and itself sufficient to proclaim the purposes of the building. On the right is the French Decorative Art pavilion and on the left lies the Galleria del Lavoro, or Machinery Hall, the largest structure included in the scheme and covering 24,000 square yards. As it is the largest, so also it is the most effective building and



MACHINERY HALL, CENTRAL PORTION.

There are stations at the termini of the connecting railway, and they unfortunately represent a type of design which is spreading in the neighborhood of Milan. It appears to have been invented by a firm of joiners named Banfi, who evidently pride themselves on having initiated a new departure in constructive woodwork. Its style is beneath criticism. But whatever may be its defects, the terrace of the station in the Piazza d'Armi affords quite the best *coup d'oeuil* of any vantage point in the Ex-

has perhaps the choice of positions as well. Its gilt dome forms a part of nearly every view in the Piazza and it is always delightful, however you look upon it. It crowns the chief entrance to the Hall and rides gracefully over one simple and vast arch whose haunches abut on a pair of pylon shaped towers, while right and left are smaller arches resting against lesser towers. Further on to the right and left come colonnades until the end of it all fades imperceptibly away into a background



MARINE TRANSPORT, MAIN FRONT AND LIGHTHOUSE.

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formed by the plebeian city outside. It has but little color decoration, and most of that consists only of judiciously used flags and streamers with here and there a few points picked out in gold leaf. The gold is never glaring: as a matter of fact it appears to be of the cheap and nasty variety and is already adopting the hues which lead to black unsightliness.

The Marine Transport building is rather more imposing on the plan than it has forced itself into notice there is nothing to be done but turn and admire. Yet it is not by a French architect, for all it appears so French in spirit. The design was prepared by Sig. Bongi, who is responsible for so many buildings in the Park. It has been carried out, especially in its ornamental details, almost entirely by French craftsmen, and perhaps they have managed to infuse their nationality into it. The differences between French and Italian views on "l'Art



MARINE TRANSPORT, FRONT TOWARDS ENTRANCE TO THE PIAZZA D'ARMI.

in elevation. It may be that the lighthouse dwarfs the scale of the remainder, or it may be that the eye wanders perpetually away to seek out the many other excellences gathered in the neighborhood. At one moment the corner arcades of the French pavilion of Decorative Art come into the vista and attract attention by displaying the national tricolor in a place where the predominating colors have hitherto been red, white and green of Italy; and once

Nouveau" are strongly emphasized, and it is easy to see that while the latter know better exactly where to place the decoration the former stand easily first in the matter of balancing elaborateness with refinement.

And no sooner has one digested the French element than Austria's temple to Decorative Art looms into view. It is a peculiar building to look at, with a colonnade of fat Egyptian-like columns splashed here and there with rings of

color. They have no capitals, but in this Alice-in-Wonderland architecture it seems not at all surprising that they should stand there in a headless row. It is quite novel, and suggests all manner of weird possibilities inside. But the inside is not yet ready for the public view: a huge notice of "Vietato l'ingresso," and what is still more effective, a group of uniformed officials with gilt badges on their caps and collars keep



FRENCH DECORATIVE ART, MAIN ENTRANCE.

even the representatives of the Press from entering the precincts. To tell the truth, there is little likelihood of its being ready for some time to come and not one of the five or six Decorative sections is in better case. Not even Japan has been able to overcome the indolence and want of "attack" which is inherent in the Italian blood. The curators were unanimous in saying that they would be "ready on Saturday," an absolute impossibility, as few of the exhibits are so much as unpacked and many are still undelivered. Milan's Exhibition comes at a time when the State has just taken over the control of the railways and when the country does not possess a tithe of the number of freight trucks necessary for ordinary transport purposes, let alone the extra pressure involved in this undertaking.

A nation which has only been at peace within itself for so few years cannot perhaps be expected to jump all at once into a position of foremost rank in every branch of the world's work. Hitherto Italy has not always shone greatly as a pioneer in sanitary knowledge, but Milan is making a very strong feature of hygiene in all its applications. There is a building especially devoted to the subject and it is clothed in a design which should go far towards fostering a better understanding of matters of health and cleanliness. From the lurid



THE HYGIENE BUILDING.

but microscopic monsters that poison our drinking water the visitor is led by easy stages on to the consideration of all sorts and conditions of hospitals in which, according to his nationality, he will be nursed when the inevitable typhoid lays him up by the heels. The recruit who may take part in the next war that Europe produces can study at ease the uniforms worn by the various Red Cross Societies: he may test the comfort of stretchers on springs, or straw, or hung like a hammock; and the sight of surgical instruments and operating tables will no doubt fill his martial breast with a sudden dislike for soldiering. Of sanitary engineering there is no great exhibit, but the blank floor spaces may in time still become populous with baths and kindred apparatus.



THE MOTOR CARS EXHIBIT.

Our concern, however, is with the buildings; not with their contents. And the more one becomes familiar with the surroundings the more one is compelled to wonder at the extraordinary fertility of invention displayed by the architects. Not only this, but considering the many thousands of drawings which have had to be made in a comparatively short period of time, it is clear that each member of the vast army of assistants and draughtsmen which has been employed must be of unusual ability. The drawings, some of which are hung in the Fine Arts Galleries, show no sign of hurry and are really finished pictures. Unfortunately this same absence of rush is equally prevalent among the workmen and administration, and has retarded the finish of the work to an extent which is highly regrettable.

It is perhaps natural that here in the very centre of the fertile plains of Lombardy a large area should be set aside for Agriculture. It cannot be said that the style of the design for this section is satisfactory. It is a mixture of the "Banfi" style already referred to and

the most vicious phase of Art Nouveau. A lady with the word "Terra" inscribed on her pedestal sits at the base of one pier and represents Mother Earth, and at the foot of the other is a figure of a man, labelled "Aratro" and who probably stands for Agriculture. Between them stand two columns without capitals: and there seems a sort of poetical justice in their decapitation, for they do no work whatever. The rest of the façade is Banfi, unmixed, unalloyed and unspoiled.

The sight of the huge building devoted to every sort of auto-car, brings us face to face with the most startling sign of modern progress in the Exhibition. Ten years ago no one had ever seen such a thing on the roads as a horseless vehicle, and this pavilion of which every available inch is occupied stands as a monument to the tremendous industry which has sprung up with a mushroom growth. It is true, and it is also evident here, that the carriage makers' trade has proportionately suffered, and appropriately enough while the motor cars are sheltered in a pavilion gay by day with gilding and streamers and by night by electric lamps, that of the older trade is almost bald and severe by comparison.

It is impossible, even with better illustrations than are available, to do justice to the merits of the whole: it is equally impossible to emphasize too strongly the meaning of this great undertaking to Italian commerce. The buildings should be seen; and for the other it is necessary to consult a map of Europe and see how much carrying trade must in course of time take the shorter route of the Simplon and enter Italy through its old northern capital of Milan, or ship for the East in Genoa harbor. Already Genoa is preparing herself for the promised harvest by enlarging her already large harbor until Marseilles will be as a hand basin beside it.

And, perhaps Italy's next great Exhibition will be held in Genoa, when the harbor is completed.

Robert W. Carden.



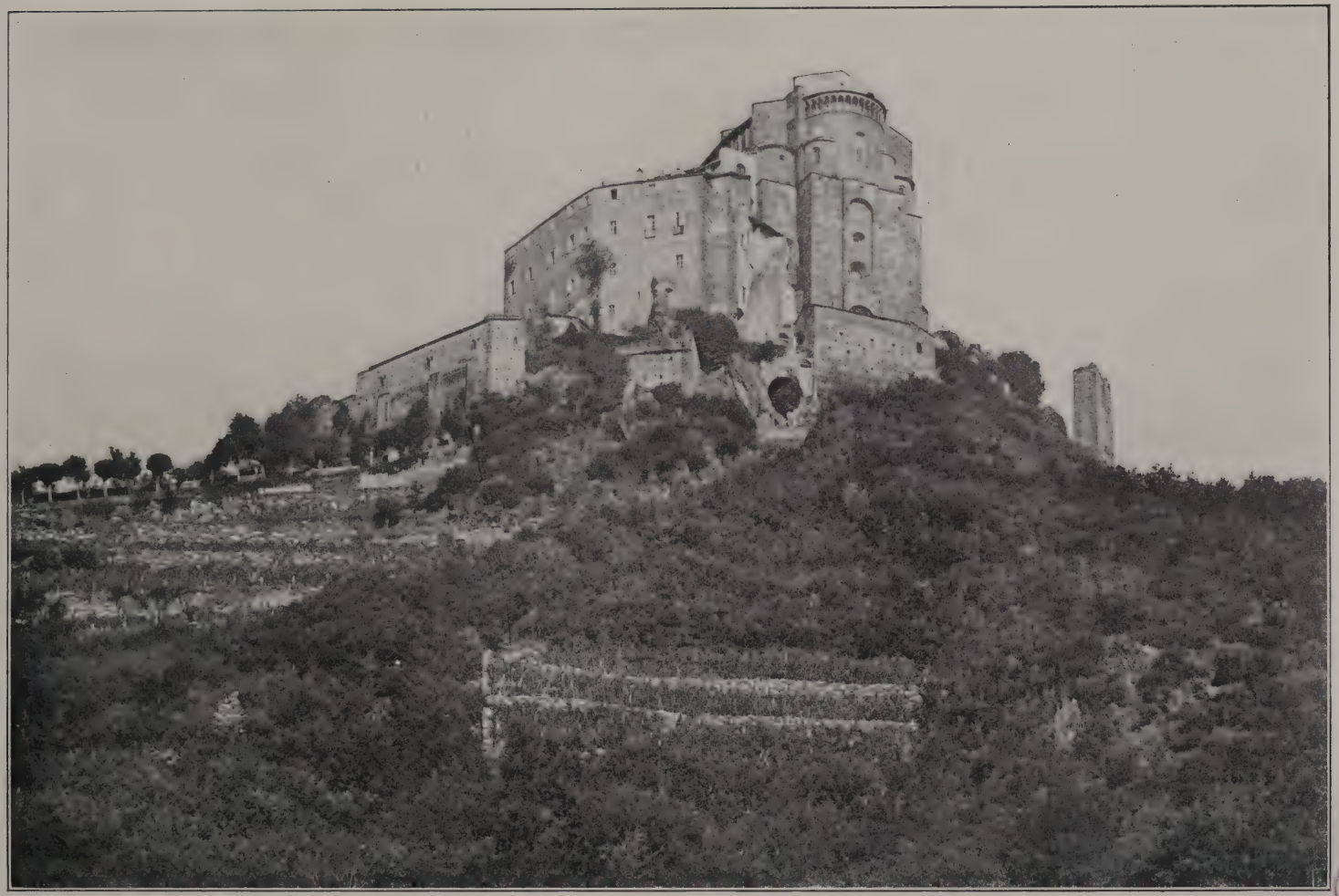
AGRICULTURE, ENTRANCE TO CENTRAL BLOCK.

Modern Italian Monuments—From the Valley of Susa to the Po

There are still in Italy many picturesque and beautiful spots which are almost wholly unknown to artists and travelers. This condition, strange though it may seem, is nevertheless true. But tourists are constantly seeking the unexplored parts of the Peninsula, and generally turn, as the most promising field, to its southern part, where, especially in the Pouilles and the Abruzzes, many unexplored and noteworthy monuments are to be found. The Pouilles more than the Abruzzes have of late years been studied, and the readers of The Architectural Record were given much interesting information regarding them, thanks to the researches of my friend, Prof. Wm. H. Goodyear. As for the Abruzzes, our knowledge is less extensive, but even here the love of exploration is beginning to produce its effect. Some months ago an author asked me to write the preface to a book on the Marsica, a monumental spot in the Abruzzes, whose love for art is considerable.

The Abruzzes are well worth consideration, but travelers who come from Rome, and who, less interested in this region, intend to address themselves directly to Naples and Sicily, may profitably make the Abruzzes trip on the way. The railroads are not of much service, and the stranger will find it more agreeable on leaving Rome to visit the cities directly on his way; the rural districts must, however, on no account be overlooked, and it must be deplored in this connection that the *Cicerone* of Burkhardt should have forgotten the monuments of Aquila Chiete and Sulmona as not being of sufficient importance and worthy of serious consideration.

With this foreword of explanation, let us settle our attention on a spot which, like the Abruzzes, is forgotten by travelers. I speak of Piedmont. The impression that this northern portion of Italy is entirely ignored, is not intended; the stranger who is led into the Peninsula generally visits Turin, but seldom does he make his way into the interior of Piedmont, especially into its valleys and its villages, where antiquity has stowed away interesting edifices in greater number than in the capital. However, it goes without saying that the Châteaux of the Valley of Aosta, one of the most picturesque places in Piedmont, does not need to be pointed out to the Italians; but the religious buildings of the Piedmont valleys are neglected even in Italy. With the churches and monasteries of Piedmont there happened what happened formerly in some cities of the Peninsula, where the greatness of such masters as Bramante and Michelangiolo has caused the lesser lights to be forgotten. Therefore, the common opinion in Italy that the valleys of Piedmont are of no architectural importance except for the châteaux already alluded to. To be convinced of the error of this opinion, one has but to visit some of the villages and little towns in which Piedmont abounds, and while these places may not contain the most famous of Italy's architectural wealth, still the traveler, be he artist or layman, will not regret his visit. Naturally one need not here look for the refinements of the Renaissance, but if one is interested in mediaeval things, Piedmont offers a precious artistic patrimony. During the epoch of the Renaissance the region was in complete decadence, socially and politically, so that art could not here produce beautiful things. Moreover, not only did Piedmont not produce any works of art during the period of the Renaissance, but it was not even entered by artists belonging to other Italian regions. This dearth of artists is very curious, for Italian artists of the XIVth and XVth centuries went around from one place to another with the greatest



Piedmont, Italy. THE SAGRA DE ST. MICHEL, SHOWING THE NEW CHURCH.

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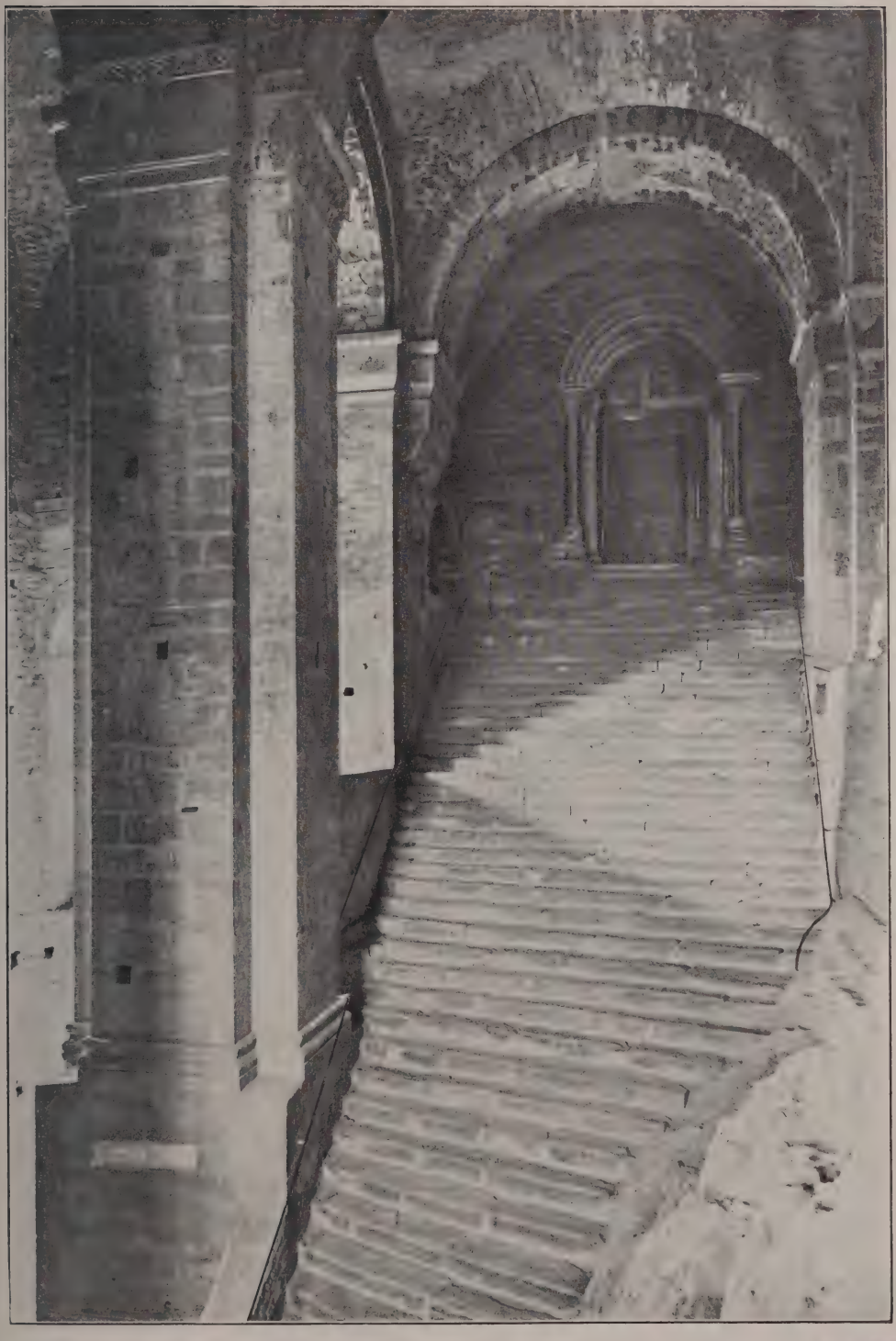


ROCK AND TOWER OF THE BELLE ALDE, SACRA DE ST. MICHEL.
Piedmont, Italy.

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VIEW SHOWING THE MASSIVE WALLS SUPPORTING THE APSES OF THE SAGRA DE ST. MICHEL.
Piedmont, Italy.



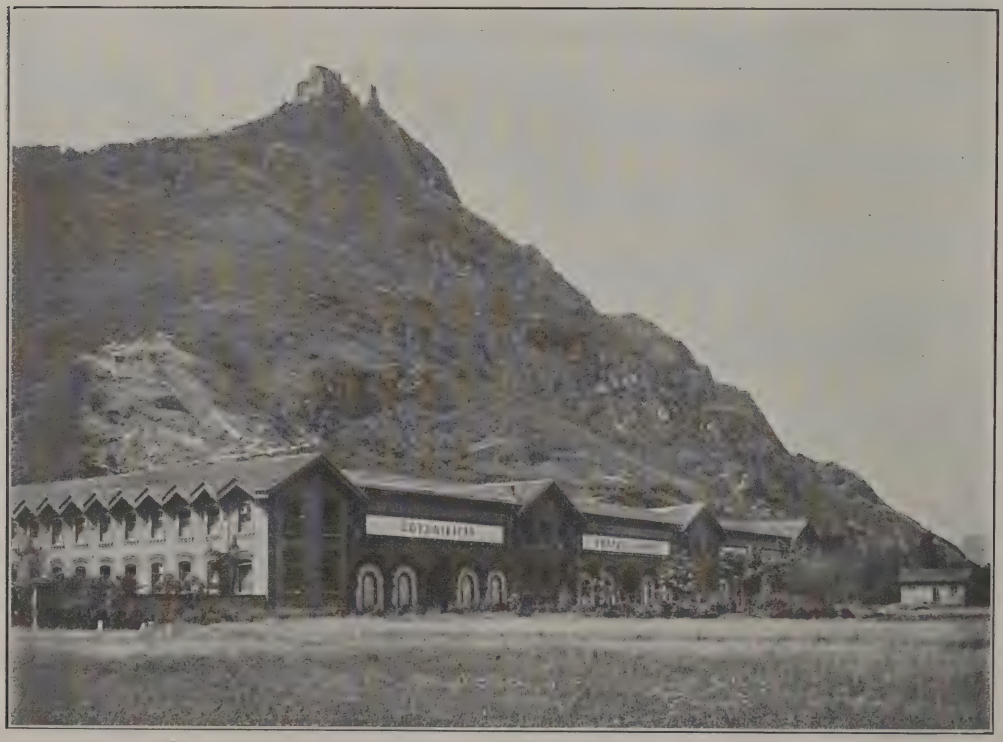
THE SAGRA DE ST. MICHEL, GRAND STAIRCASE SHOWING THE DOOR OF THE ZODIAC.
Piedmont, Italy.

RO PUR

freedom. In Piedmont one does not meet an artist of note except Matteo Sammicheli, sculptor and architect (died 1485), from Porlezza in Lombardy, and cousin to the great Michel Sammicheli. Matteo worked at Saluzzo and Casal Monferrato for thirty years, in the Venetian style, and excited more interest than so important an artist as Meo del Caprina, from Settignano, in Tuscany, who designed the cathedral of Turin (assigned to Baccio Pontelli, died 1492).

The stranger who traverses Piedmont in quest of architecture must therefore interest himself less in the capital (since he is not seeking modern work, rococo for example, which Turin contains in abundance), and visit the little towns, the valleys and the villages. Just the contrary is the case in other Italian provinces, and this contrariety of circumstances in itself accounts for the general ignorance on the art of Piedmont which is not found along the ordinary lines of travel.

The reign of the Feudal System marks the period of political importance in Piedmont, where, during that epoch, the powerful families took advantage of the topography of the country to build castles that should be as secure as possible against attack; therefore the great number of Gothic châteaux in that region. But the preceding round or Lombard style, more picturesque though less daring than the Gothic, must now interest us as well as the natural grandeur of the enchanting landscape which in Piedmont must ever be a part of the architecture. But before proceeding with our subject, it will perhaps be well to emphasize the Italian lack of interest in all art other than that of the Renaissance. Italy lived for such a long period out of the intellectual domain of modern peoples, and for this reason is still the seat of *classicism par excellence.*



THE VALLEY OF SUSA—DISTANT VIEW OF THE SAGRA DE ST. MICHEL.
Piedmont, Italy.



THE FAÇADE OF THE CHURCH OF STE. FOI, CAVAGNOLO-PO.
Piedmont, Italy.

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CHURCH OF STE. FOI, CAVAGNOLO-PO—PRINCIPAL DOOR.
Piedmont, Italy.

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THE CHURCH OF STE. FOI, CAVAGNOLO-PO—INTERIOR VIEW.
Piedmont, Italy.

Bearing this condition in mind, we shall be able to understand why she was so slow to appreciate the poetry which is hidden in mediaeval times; why she refused for a long time all recognition to architects of epochs preceding the XVth century. We are also better able to comprehend why Gothic art was for Italians the art of barbarians transplanted into Italy by German architects, who were unable to feel the refinements of classicism.

As for the Byzantine and the Romanesque, they much less than Gothic, interested Italian lovers of art. Even the writings of such authors as Gautier, who created Wilmanstadius, a thinker in mediaeval monuments, and Ruskin, one of the chief advocates of the *moyenagist* doctrine, met with opposition everywhere in Italy, and the country at large took no particular stock in them. Artists and students were still far from admitting the right to existence of mediaeval monuments. Perhaps the audacious Italians judged the most imposing monuments of the Peninsula which do not repeat the art of Athens and Rome, as Racine judged the cathedral of Chartres, "Splendid, but a little barbarous." Beyond classicism, the Italians saw only the deluge, and while Didron the elder and his collaborators in the *Annales Archéologique* found in Italy a fertile source of *moyenagist* beauties, and spread them with the word and the image, critics continued acquainting with the classic way, *barbarians* who departed from it. But it is in the abandonment of every region that possesses only Byzantine, Lombard or Gothic monuments, and particularly Piedmont, that I want to dissuade my readers.



PORTALS OF THE ABBEY ST. ANTOINE DI RANVERSO, BUTTIGLIERA ALTA.
Piedmont, Italy.

Let us consider first two noteworthy monuments of Piedmont, the abbey church of Ste. Foi and a monastery called the Sagra de St. Michel. Both of these buildings are in the Lombard style, with all of its ingenuities and delicate refinements. The Sagra de St. Michel is to be seen from afar perched on a steep mountain where the eagle builds its nest; it is so neglected in Italy that many writers on art subjects will be surprised to read about it. The mountain on which the Sagra reposes proudly and majestically like a queen of days gone by ("del bon tempo antiquo," as Pircheriano says), is in the valley of Susa, near the frontier, on the French side, and recalls poets and soldiers, daring adventures and atrocious wars; it was hereabouts that Charlemagne destroyed the Langobard army at Chinsa, which is dominated by the verdant heights of Pircheriano.



A CORNER OF THE CLOISTER IN THE ABBEY AT VEZZOLANO.
Piedmont, Italy.

Concerning the date of foundation of the Sagra de St. Michel there exists some supposition and much doubt. The earliest information is found in a chronicle of the IXth century, the Chronicon Malleacense (868), from the Monastery of Maillezais, near La Rochelle. In that year (868), according to this account, there was built a monastery on Mt. Pircheriano by Giovanni di Pavia, Bishop of Ravenna, and a pupil of the great St. Romnaldo. But this chronicle was written in 1174, and based on the Chronicon Clusina, written in 1066, and carries little authority. It goes on to say that Giovanni di Pavia built there a little church, which was consecrated by the angels, thanks to a miracle which filled the faithful with admiration. Pilgrimages then began, taking one back to the year 966, which should accordingly be accepted as the date of foundation; but this date will not be accurate accord-



THE APSE OF THE CATHEDRAL AT SUSA.

Piedmont, Italy.

ing to other authorities, who variously place the date as 998 and 1002. M. Tavio in 1888 published a study on the origin of the Sagra de St. Michel, and refuses to accept the date 966. He says the error in the Chronicon Clusina is perhaps due to the chronicler himself, who was anxious to make the Sagra exactly contemporary with St. Michel-en-mer, in the diocese of Avranches, Normandy, founded in 966 by Richard sans-peur.

Whatever may be the facts on the origin of the Sagra, the existing structures on Mt. Pircheriano give conclusive evidence of the architecture of several periods. Roughly speaking, one may say that the various parts, excepting the actual church, were erected in the XIth and XIIth centuries; but it is not easy to say with any degree of certainty in what order they succeeded one another. Careful examination reveals, that at first there was built a small rectangular chapel with an apse turned toward the east. After this chapel there followed a church of modest proportions, with three very irregular naves, elevated in such a way as to include in it the chapel which became its crypt. To this period of the operations, belong also the structures that comprise the parts to the south and east that are still inhabited. To these structures were added on the north the other portions called *the old monastery,* near one corner of the *Belle Alde.* At a little later period, on the mount near the principal nucleus, other edifices, such as the Tombs of the Moines, to the south and below the monastery; and lastly was built the church proper, replacing the one before mentioned. The original chapel and its crypt surround it.

From the foundation to the XIIth century rivalry among the Moines of Pircheriano necessitated the building of a larger church, of which the wealth of the monastery amply permitted. Other obstacles, however, presented themselves: it was desired to preserve the remains of the old chapel dedicated to St. Michel as the nucleus of the new church, also to retain in the temple, the orientation established by the ritual. But as the existing church already occupied the entire area on top of the mount, it became necessary to make room for the new church by pushing toward the east the existing structures, and by penetrating the rock upon which, since time immemorial, the steep road had wended its way. This scheme made it possible to give a greater area to the new church,





CATHEDRAL OF SUSA BRONZES—KNOCKERS.

Piedmont, Italy.

and carried with it the necessity of placing the foundations of one of its sides more than twenty meters below the level of the pavement, which was a grand and audacious idea that required money and great constructive skill. The result shows well that neither was lacking in Pircheriano. The illustrations, especially the one showing the apses supporting the church on their enormously thick, high walls, bear witness on what a stupendous scale the architects of the Sagra carried out the scheme. The Sagra de St. Michel in Piedmont recalls similar monuments in France, such as the churches of Mont St. Michel in Normandy, a Benedictine monastery like the former, and Notre Dame du Puy-en-Velay, both contemporary with our subject.

In the XIIth century was erected the absidal side, with the gigantic walls before mentioned, a construction which gives one an idea of the courage of the Italian architects of that epoch. The picturesque staircase shown in the illustrations, with the Door of the Zodiac (so called because of the carved ornaments of the Zodiac upon it), also date from the XIIth century. The church did not progress rapidly during that century, and in the XIIIth century work was carried on in a taste inclining toward the French Gothic, according to the custom of Piedmont, which, like the rest of the Peninsula, accepted Gothic art from France, but preserved in it more than did the other Italian regions, the French feeling.

The names of the architects who did all this work on Mount Pircheriano are unfortunately unknown to us, but if we ascribe it to the Magistri Comacini (celebrated Italian Lombard artists who spread through all the Italian provinces, even Piedmont, for a number of centuries), we shall perhaps not go far wrong. The marked resemblance of certain parts of the Sagra to one of the most elaborate monuments of northern Italy, belonging to the same period, the Cathedral of Piacenza (begun in 1112 and finished in the XIIIth century) would also lead one to this conclusion.

In 1884 a grand scheme for restoring the Sagra was drawn up, and later another even more grand was considered. Whatever restoration is undertaken can apply but to the general plan of the buildings, and must be practical and decorative. Let us hope that the modern restorers, who generally are less preservers than renovators, will not deprive us of the charm of the Sagra de St. Michel.

From the Valley of Susa let us now address ourselves to one of those Piedmont villages, little known by travelers and artists alike, but always interesting to seekers of the beautiful in out-of-the-way places, the village of Cavagnolo, near Gassino and the Po (the largest river in Italy), and for that reason called also Cavagnolo-Po or de Po. In this village is situated the Abbey Church of Ste. Foi, a church entirely in the Lombard or "Norman style of Italy," with decidedly French influence, which serves to emphasize what has been said of French influence in the architecture of Piedmont, which influence in this case goes beyond the XIVth and XVth centuries, the period of the florid Gothic in Piedmont. The church is a three-aisled structure, the central one being covered by a barrel vault supported on piers with engaged columns; the interior is treated with great simplicity, even down to the column capitals, which are fair examples of the charming simplicity of ornamental art in Piedmont. The façade is especially interesting, on account of its doorway. There are in Pavia, on the Church of St. Michel, some well-known doors, which have some resemblance to the Ste. Foi door, reproduced herewith, which is comparatively unknown. Very curious and important is the suave ingenuity and the bas-relief in the lunette, Christ conventionalized between two angels. The composition is decorative to the last degree, and harmonizes marvelously with the flat decoration on the rest of the church. Ste. Foi is of the XIIth century, like the Sagra de St. Michel at Mount Pircheriano, and its architects are likewise unknown, but the Magistri Comacini might here, too, have recorded their skill. The late Edouard Mella calls

attention at Ste. Foi to the employment of the Egyptian triangle, which, he claims, controlled the builders of this church. Plutarch in his epistles, sets forth the propriety of an isosceles triangle having four parts in the base and two and a half in the height, that is to say, in the proportion of eight to five; and he writes that such were the proportions of the celebrated pyramid of Cheops at Gizeh. This triangle would give rhythm to the principal heights and widths of the monument, following the shape of the triangle, thus producing its incomparable beauty of proportion. The equilateral triangle produces the same results; for example, the Cathedral of Milan would be on the module of this triangle. The theory that these triangles lead to harmonious proportions extends far beyond our own time; Viollet-le-Duc speaks of them in his *Dictionaire d'Architecture,* and the architects Tourard and Ramée have given proofs of the existence of the triangular system.

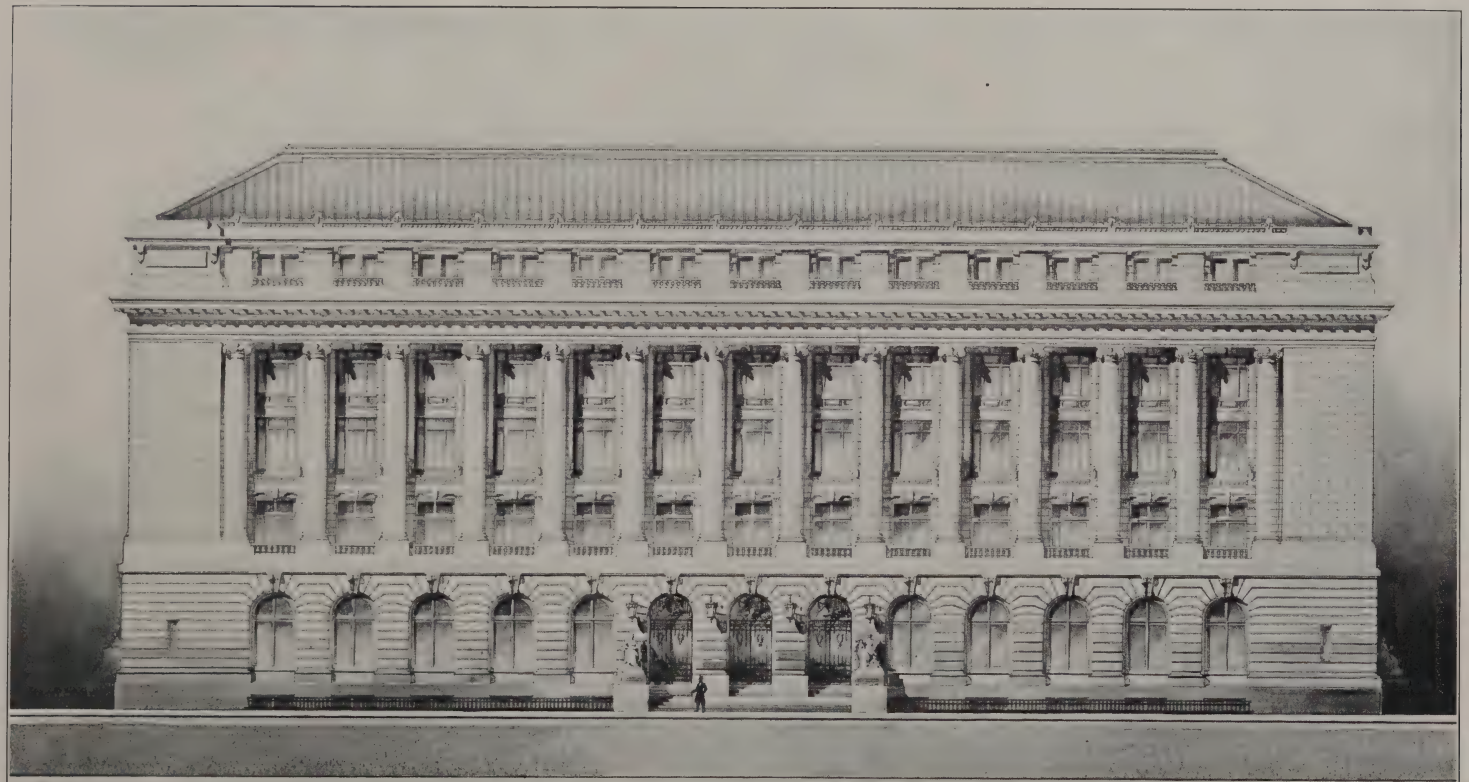
Piedmont is thus a country very rich in modern architecture and its allied arts. The remaining views show the portals of the Abbey Church of St. Antoine di Ranverso, at Buttigliera Alta, of the XVth century, and the picturesque cloister of Vezzolano, of the XIIth and XIIIth centuries. Looking at these monuments, new models of a free and powerful architecture, the foregoing remarks offer an inexhaustible source for such investigations as my friend, Prof. Wm. H. Goodyear, made some time ago on assymmetry and architectural refinements, alluded to above.

And here are two bronze door knockers, very little known in Italy, of an ingenuity, so to speak, savage, which strike one as a dream or a vision. Italy is rich in bronzes: the celebrated lion of St. Mark on the Piazzetta San Marco, in Venice, sometimes credited to Utruria, can in some fashion, like the she-wolf in Roman history, lead us to the ornaments here shown. Of the XIIth century, like the great lion of St. Mark, these ornaments formerly decorated the principal doorway of the Cathedral of Susa, but in 1894 they were placed in the sacristy of the church the better to preserve them. They measure about forty-five centimeters square, and are among the most characteristic bronzes of the Peninsula. The most interesting of them is perhaps the one formed into a conventionalized ram's head. Small horns repose rigidly on each side of a woolly skull, and large horns curve around the head, which holds in its mouth a ring, harmonizing with the skull, under which are aligned a pair of powerful eyes, almost to the concealment of the eyebrows. The whole is treated within a field in the shape of a tortoise shell worked in penetrated ornament, which helps to give this fantastically conceived bronze an artistic accent.

One will find a connection between the door knockers of Susa and the ornamental theme of the Lombard style, rich in animal forms and interlaces, and it was very much the same current of inspiration that created the bronzes shown herewith, and produced their perfect harmony with the lines of the architecture.

Having admired, after the Sagra de St. Michel, the Abbey Church of Sainte Foi at Cavagnolo-Po, I am delighted to share with the readers of The Architectural Record my aesthetic pleasure, confident that some of them will have a desire to see the monuments that my words and the illustrations have but faintly suggested.

Alfredo Melani.



United States Post Office, Custom House & Court House
Cleveland, Ohio.

COMPETITIVE DESIGN FOR UNITED STATES POST OFFICE, CUSTOM HOUSE AND COURT HOUSE.

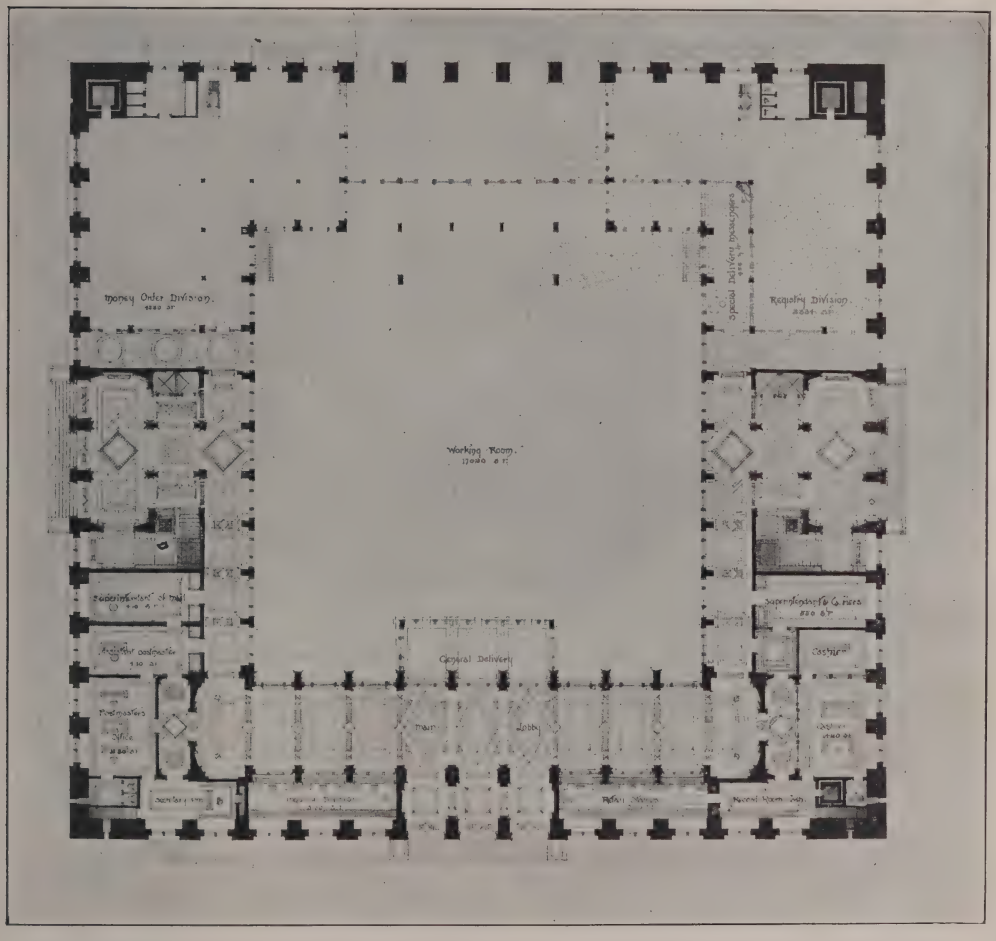
Cleveland, O.

Hunt & Hunt,
J. Milton Dyer, } Associated Architects.

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The Work of Mr. J. Milton Dyer

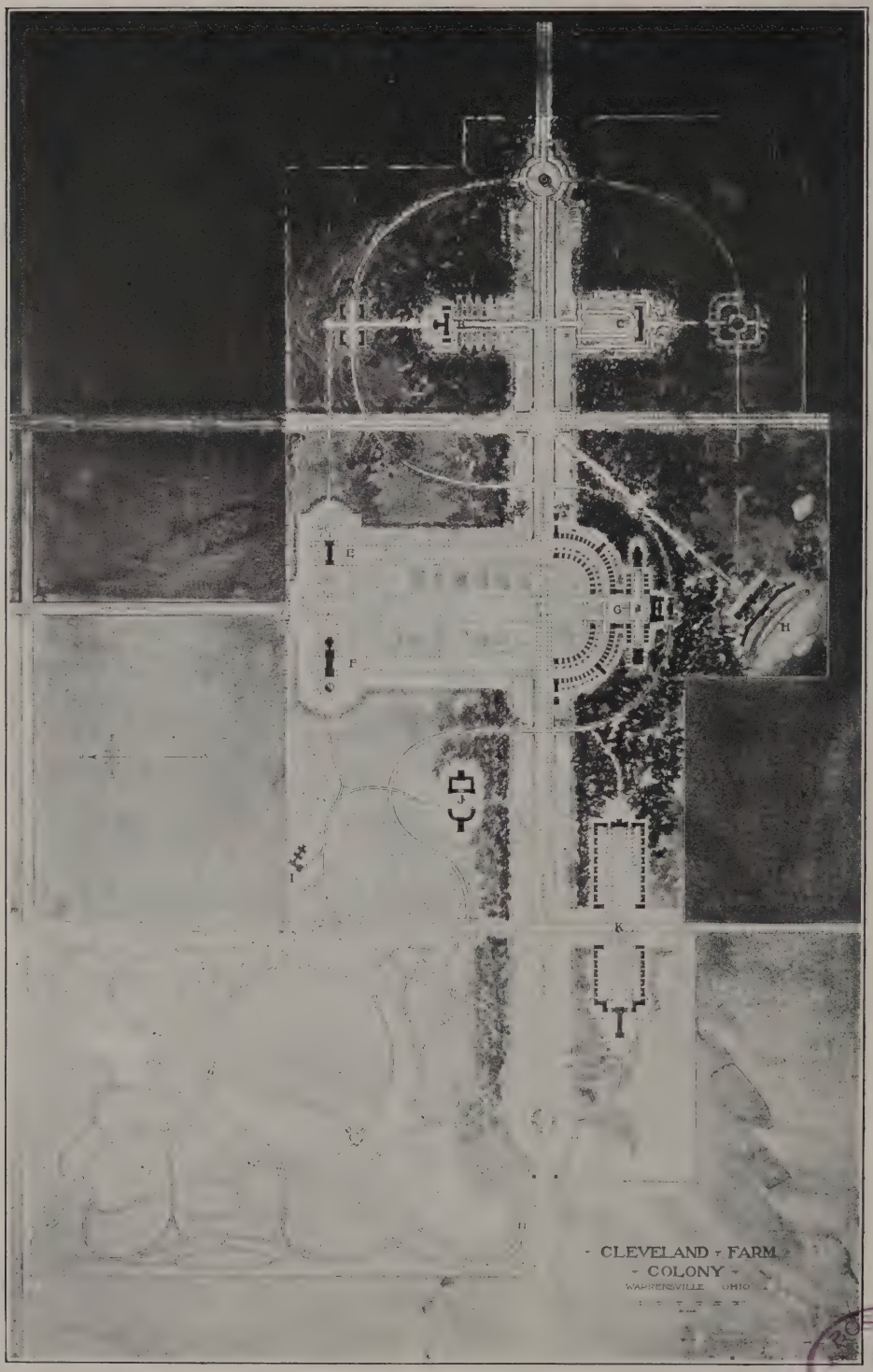
No architectural tendency has been more noticeable of late years than the gradual invasion of the smaller cities of the country by architects whose standards and training are of the best. It was not so long ago that the number of smaller cities by designers whose training had been inferior, but who possessed a natural sense of architectural proprieties; but such work usually failed to have any leavening influence upon the standards of the city wherein it was



COMPETITIVE DESIGN FOR UNITED STATES POST OFFICE, CUSTOM HOUSE AND COURT HOUSE—GROUND FLOOR PLAN.

Cleveland, O. Hunt & Hunt, J. Milton Dyer, } Associated Architects.

architects who had received a thorough technical training and who practiced in the smaller cities, particularly of the Middle West, could be counted on the fingers of one hand. A certain amount of good work was performed in these built, because it was the product of an individual rather than of a formative tradition. The traditions of contemporary American architecture were being made and popularized in a few of the large cities, and the smaller cities

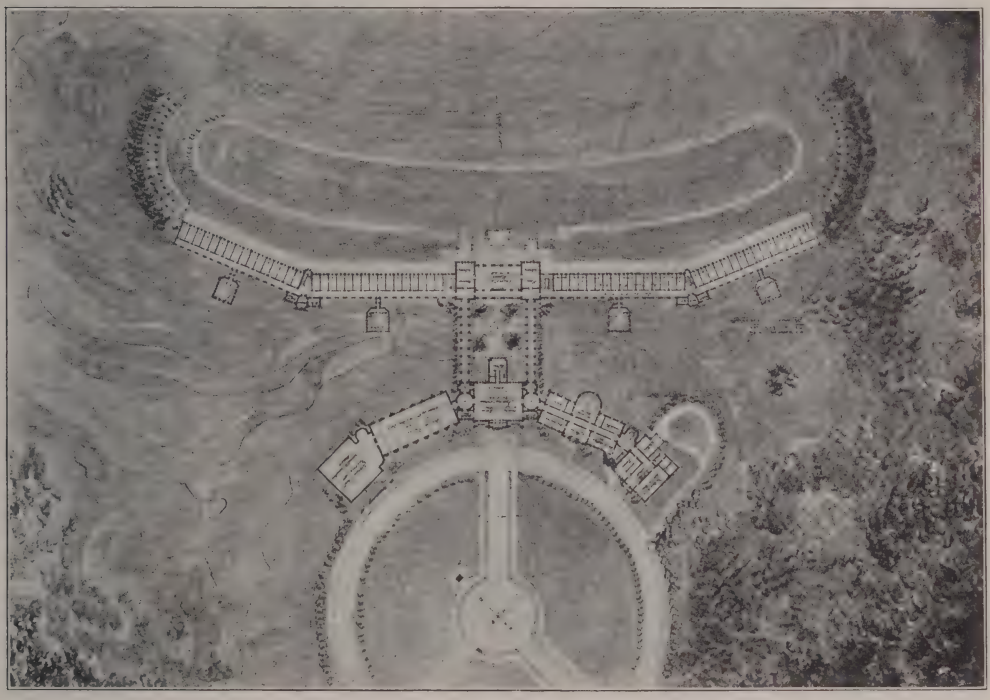


CITY FARM COLONY—GENERAL PLAN.

Warrensville, O. J. Milton Dyer, Architect.

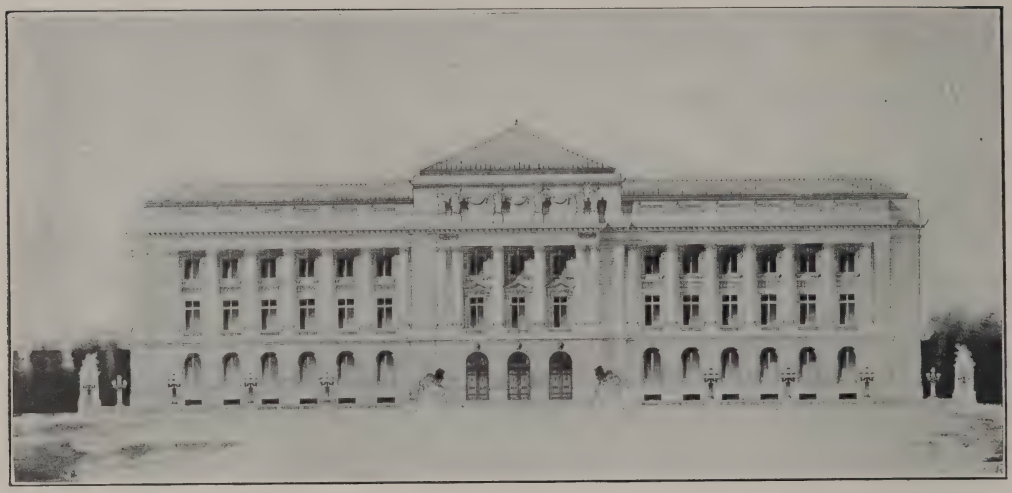
received the benefit of them, if at all, rather by reflection than by personal transmission.

During the last ten years, however, and particularly during the second half of that period, this state of things has been gradually changing. The number of thoroughly trained architects has been largely increased in that time by many graduates from the Beaux Arts, from the best American architectural schools, and from the offices of the leading architects in New York and elsewhere. These younger men have in many instances begun to practice in the cities of from 100,000 to 500,000 inhabitants, and they have succeeded in exerting a considerable influence upon the architecture of such cities. In many cases they have come to occupy the leading local position in their profession, and their methods and standards have come to have a considerable effect upon the community. By means of their influence, the best standards of design which obtain in American architecture, have spread all over the country, and have in some measure been nationalized. It so happens that the years, in which they have been making their mark have been years of great prosperity and extensive building operations, and they have, many of them, enjoyed an exceptional number of good opportunities. Their work, of course, remains to large extent buried beneath the architectural debris of the three previous decades, but it is becoming more and more conspicuous, and its general superiority to the average of the work which preceded it is fully recognized by local public opinion.



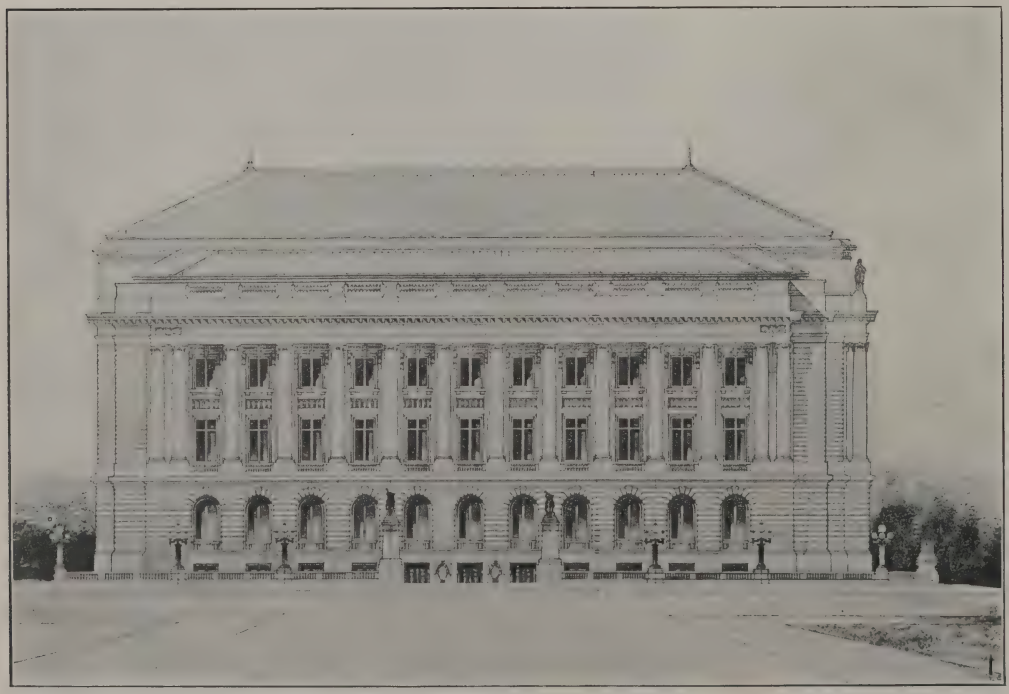
CITY FARM COLONY—TUBERCULOSIS HOSPITAL.
Warrensville, O. J. Milton Dyer, Architect.

These younger men who have started in the smaller cities have, of course, many serious difficulties with which to contend. They occupy, indeed, a position in relation to their clients similar to that which an architect in New York might have occupied twenty-five years ago. In the larger cities of the East



CLEVELAND CITY HALL—FRONT ELEVATION.

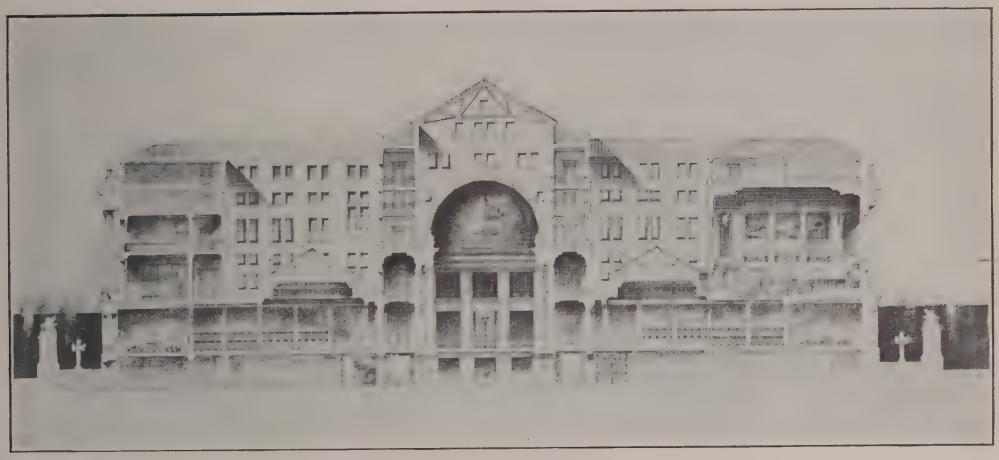
Cleveland, O. J. Milton Dyer, Architect.



CLEVELAND CITY HALL—WEST ELEVATION.

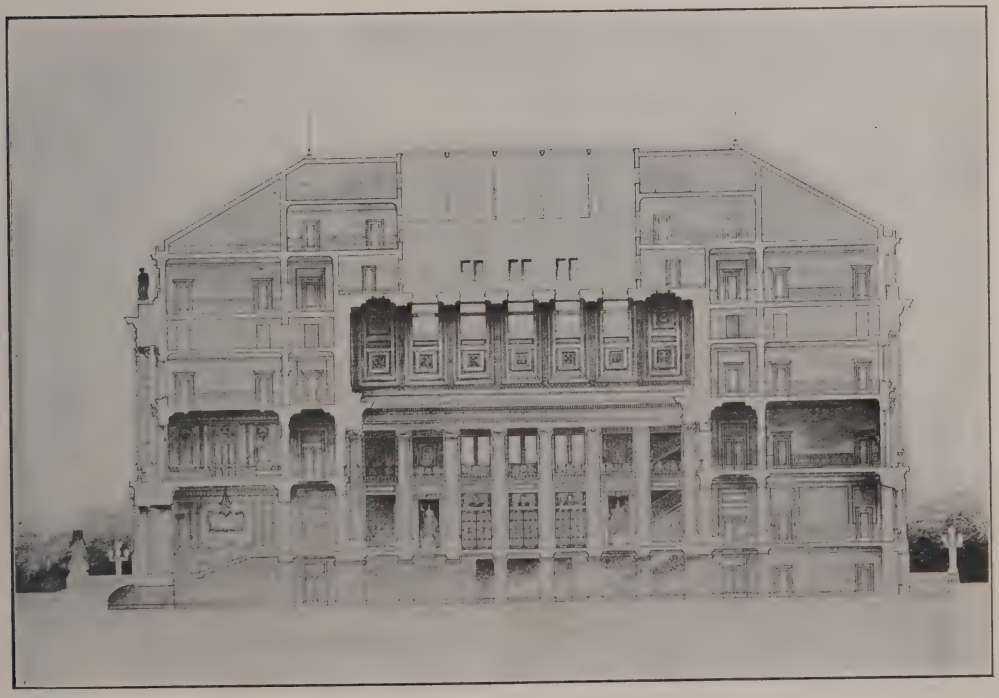
Cleveland, O. J. Milton Dyer, Architect.

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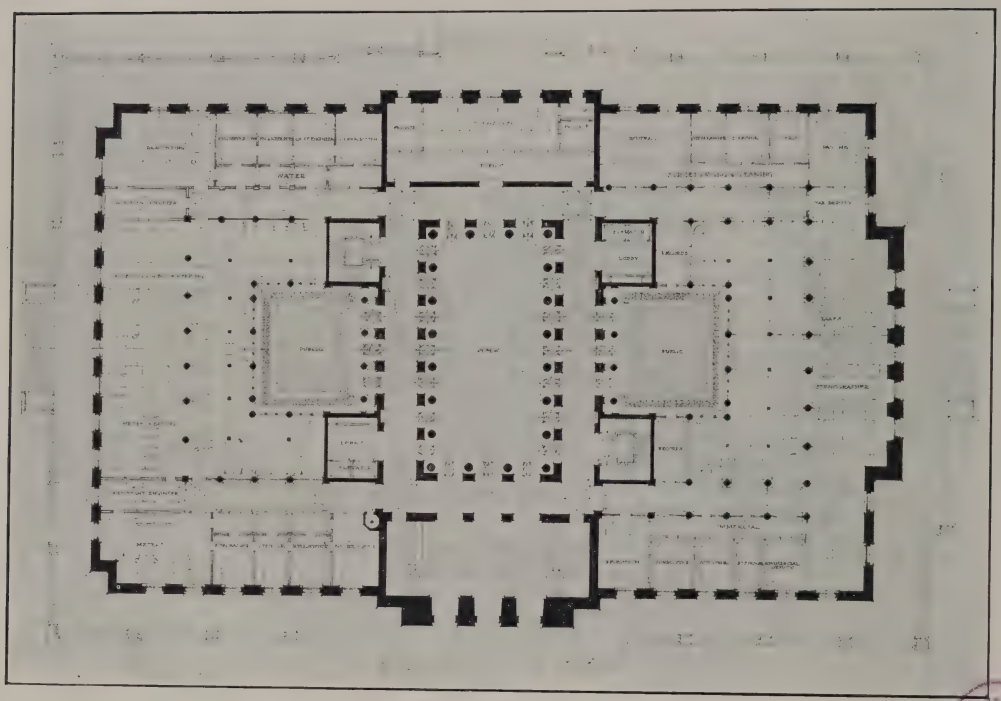
CLEVELAND CITY HALL—LONGITUDINAL SECTION.

Cleveland, O. J. Milton Dyer, Architect.



CLEVELAND CITY HALL—TRANSVERSE SECTION.

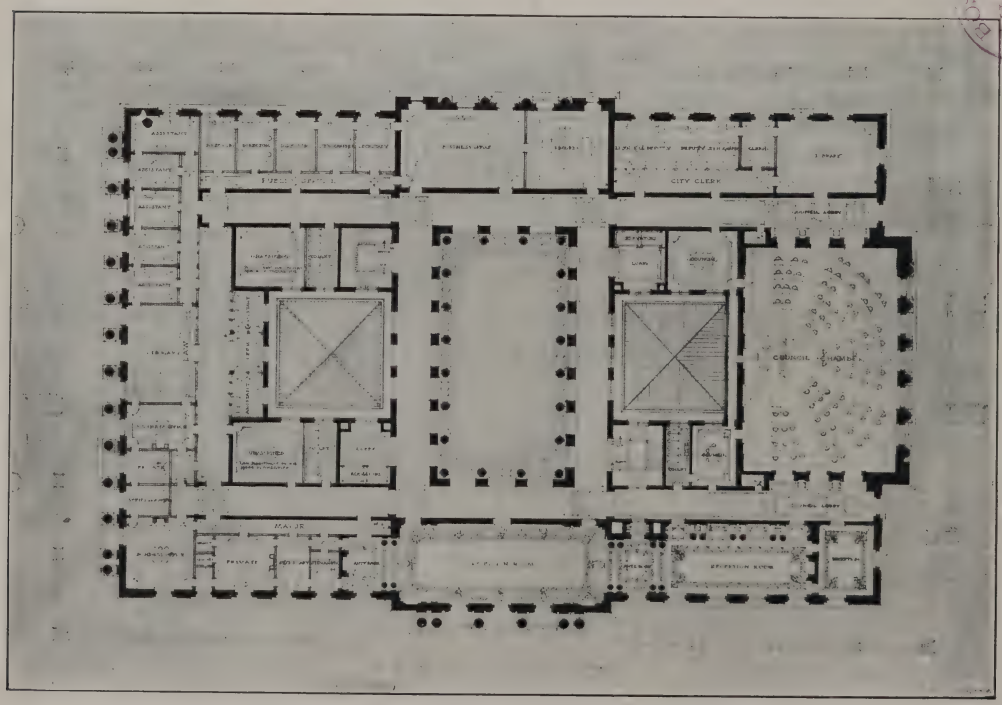
Cleveland, O. J. Milton Dyer, Architect.



CLEVELAND CITY HALL—FIRST FLOOR PLAN.

Cleveland, O. J. Milton Dyer, Architect.

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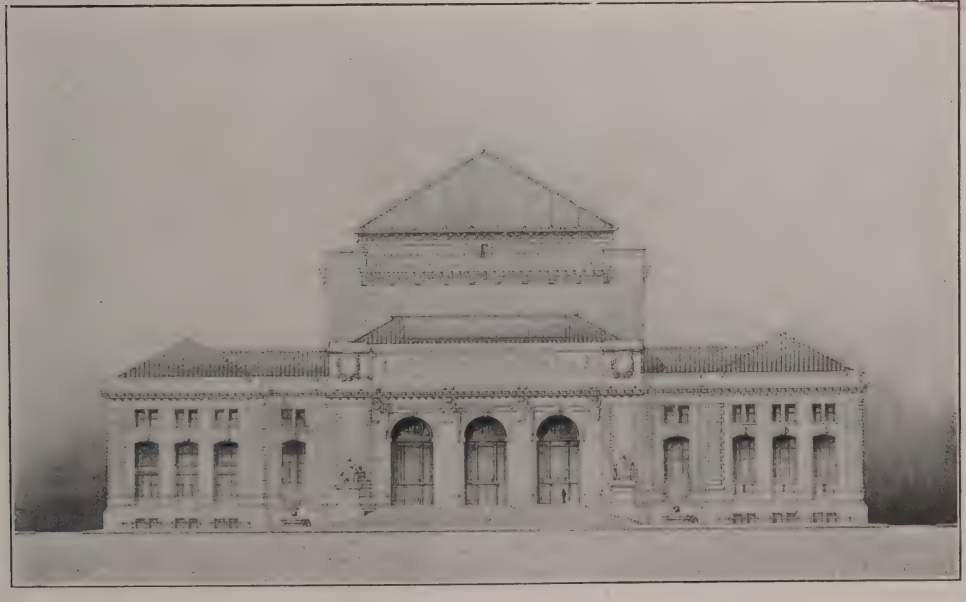
CLEVELAND CITY HALL—SECOND FLOOR PLAN.

Cleveland, O. J. Milton Dyer, Architect.



COMPETITIVE DESIGN FOR CARNEGIE TECHNICAL SCHOOLS.
Pittsburg, Pa. J. Milton Dyer, Architect.

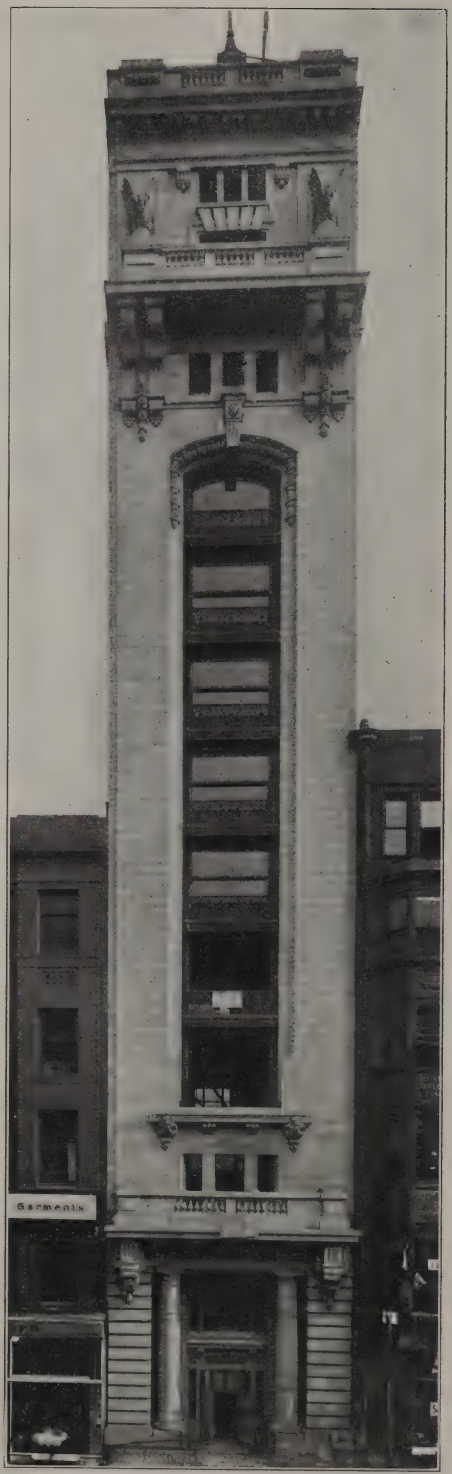
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COMPETITIVE DESIGN FOR CARNEGIE TECHNICAL SCHOOLS—
ADMINISTRATION BUILDING.
Pittsburg, Pa. J. Milton Dyer, Architect.

the architect has come to have a certain amount of authority. His point of view as a professional man and as an artist is recognized. He is not placed in the same position as a builder who has agreed to do a certain specific piece of work for a certain amount of money, and whose only merits in the performance of his task must be a matter of honesty, care and fidelity. It is recognized, at least to a certain extent, that he is not merely an agent, but an independent and an indispensable professional assistant, who is employed because of his technical training and talent, and who is to be trusted to exercise that talent in a disinterested manner. He has obtained, that is, a certain amount of professional and artistic prestige, and the work which he performs is much less apt to be injured than it used to be by inadequate appropriations and unintelligent interference on the part of clients. But the architect in the smaller city has not obtained to the same extent a position of sufficient authority in respect to his clients. The people who build houses in such cities are, not unnaturally, very much preoccupied by the fact that it is their money which the architect is spending; and the relation between the architect and his client tends to become too largely a matter of business. The architect figures in the mind of a client as a man who has promised to put up a certain sort of building for a certain sum of money, and a man with such a conception of a professional designer is rarely prepared to grant the latter the benefit of disinterested motives in urging the expenditure of more money in order to obtain a completer effect. The consequence is, that the difficulties which attend at best the practice of such a businesslike profession and art are very much intensified in the case of architects who are situated in the smaller cities of the country, and in considering their work large allowances must be made for the fact that they have rarely been allowed to do just what their preferences would have dictated.

Among the architects who have reached a very prominent position in one of the smaller cities of the country is Mr. J. Milton Dyer. Mr. Dyer is a



GUARDIAN SAVINGS AND TRUST CO.
Cleveland, O. J. Milton Dyer, Architect.

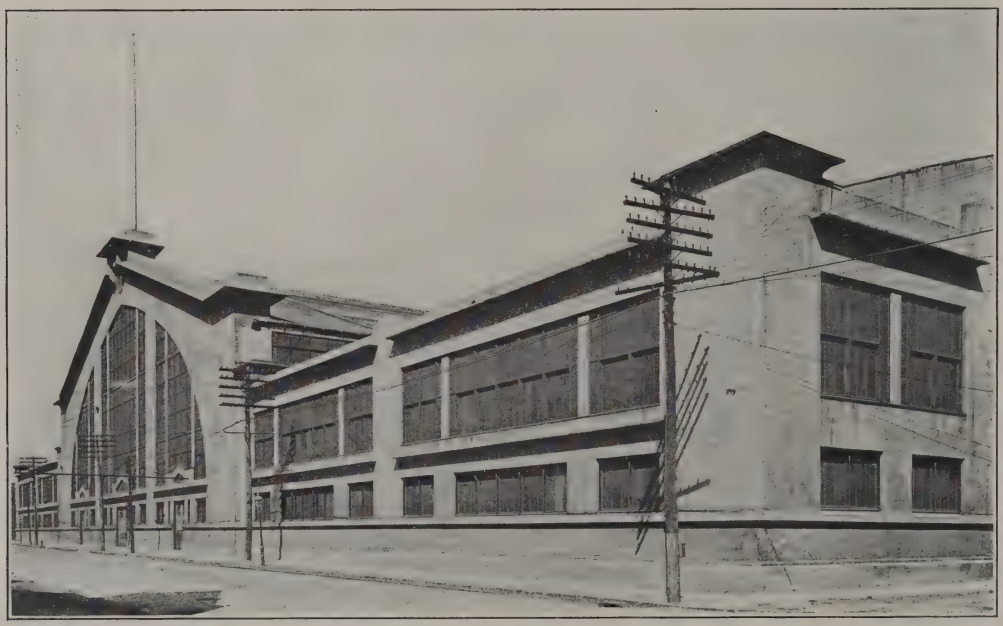


CENTRAL NATIONAL BANK—BASEMENT LOBBY.
Cleveland, O. J. Milton Dyer, Architect.



CENTRAL NATIONAL BANK—INTERIOR, LOOKING NORTH.
Cleveland, O. J. Milton Dyer, Architect.

graduate of the Beaux Arts, and studied in Paris at the same time as did Mr. Joseph Hunt, Mr. J. R. Pope, and many other of the younger generation of American architects. His period of training at the French school was longer than that of the majority of his contemporaries, and when he returned to this country he was an exceptionally well equipped designer. Soon thereafter he opened an office in Cleveland, Ohio, and during the six years which he has practiced in that city he has been gaining



THE BROWN HOISTING WORKS.

Cleveland, O. J. Milton Dyer, Architect.

constantly in the amount of work which he has accomplished and in the approval with which it has been received. He brings to his work the benefit of the best academic training which can be obtained at the present time, and he has, moreover, recommended himself to his clients by the businesslike organization of his office. The ability to spend a client's money economically is part of an architect's duties which some admirable designers have been prone to overlook, and an architect who really wants to do excellent work cannot do either himself or his profession a greater service than that of getting five dollars' worth for every five dollars of other people's money which he must needs spend. It is an embarrassment to the majority of architects that architecture is necessarily as much of a business as it is, but when they neglect the business aspect of their profession they are merely encouraging possible clients to prefer inferior architects who are more businesslike in their methods and in the organization of their office.

We have called attention to several disadvantages from which architects situated in the smaller cities suffer; but they appear to enjoy one advantage which may do something to redress the balance. In the larger cities the tendency of recent architectural development has been in the direction of specialization. While this tendency has not actually been dominant, and while there are many architects whose work includes many different types of buildings, still it has been more and more common for one architect to be chiefly a designer of office buildings, another of residences, another of churches, and



Cleveland, O. THE MILLS STREET SCHOOL. J. Milton Dyer, Architect.

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Cleveland, O. RESIDENCE OF LOFTUS CUDDY, ESQ. J. Milton Dyer, Architect.

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RESIDENCE OF LOFTUS CUDDY, ESQ.—DETAIL OF MAIN ENTRANCE.
Cleveland, O. J. Milton Dyer, Architect.



RESIDENCE OF LOFTUS CUDDY, ESQ.—DETAIL OF CARRIAGE ENTRANCE.
Cleveland, O. J. Milton Dyer, Architect.



RESIDENCE OF LYMAN TREADWAY, ESQ.

Cleveland, O. J. Milton Dyer, Architect.



THE TAVERN CLUB.

Cleveland, O. J. Milton Dyer, Architect.



RESIDENCE FOR J. M. PICKANDS, ESQ.
Cleveland, O. J. Milton Dyer, Architect.



WINDERMERE PRESBYTERIAN CHURCH.
Cleveland, O. J. Milton Dyer, Architect.

another of large public edifices. Inasmuch as this tendency is not one which, on the whole, can be approved, it is a fortunate thing that it does not prevail as much in the smaller as it does in the larger cities. An architect who occupies a leading position in such a city is asked to turn out an extraordinary variety of building, and Mr. Dyer is no exception to this rule. There is scarcely one important class of building which is not contained among the illustrations of his work, unless it be a theatre. He has designed schools, clubs, churches, office buildings, factories, a city hall, and other public buildings, libraries, and, of course, a great many private dwellings; and all this during a comparatively few years of practice. An architect who is confronted by technical problems differing so radically one from another cannot very well drop into an easy routine. He is bound to become flexible and alert in his habits of design, and he is bound to acquire in a very short time an enormous range of technical experience.

Probably the characteristic which strikes one most forcibly about the work of Mr. Dyer is just the flexibility which he has shown in designing so well and in so short a time so many different types of building. He has used the utmost intelligence in giving each of these different types of building an appearance adapted to its function, and what may be called its public position. The Methodist Episcopal Church is a dignified and sober edifice, which is made additionally interesting by the good color and texture of the stone whereof it is constructed. The City Hall of Cleveland is not merely an excellent and carefully studied example of the prevailing style in public buildings, but, what is of more importance, it has the advantage, rare in an edifice of this class, of an extremely economic and convenient plan; and Mr. Dyer is to be congratulated upon his success in working out



MR. LYMAN TREADWAY'S HOUSE—LIVING ROOM.
Cleveland, O. J. Milton Dyer, Architect.

such a serviceable plan without in any way impairing the technical excellence of his design. The school, on the other hand, is a simple but dignified brick building, which is effective because of its unpretentious propriety. In the building of the Tavern Club Mr. Dyer has sought to strike a more personal note. The Tavern Club, as its name implies, has a membership which embraces the newspaper men, the artists, and the architects of Cleveland, together with those business and professional men who like that sort of company, and Mr. Dyer has made both the interior and the exterior of its domicile suggest the appearance of an old tavern. The whole atmosphere of the building is very different from that of the rest of Mr. Dyer's work, but the design exhibits an extremely careful and symmetrical composition of its necessarily picturesque elements. The large scale of the gables and of the roof has been cleverly handled. The building of the Guardian Trust Co. is a successful compromise between the practical requirements of a tall office building and the ornate and imposing architectural effect which the directors of a modern American bank want for their own place of business. Finally, the numerous dwellings which Mr. Dyer has designed, all of which are situated in the best residential parts of Cleveland, combine the desirable formality of street architecture with a quiet and unobtrusive domestic character.



MR. H. H. JOHNSON'S HOUSE—DRAWING ROOM.
Cleveland, O. J. Milton Dyer, Architect.

It will be seen, consequently, that Mr. Dyer, during his few years of work, has achieved both a great many and a great many different kinds of buildings, and that he has stamped all of them with signs of his sincerity, his sense of propriety, and his manifest technical competence. To have handled so many different problems so well is testimony at once to his energy, his skill and his unusual technical ability, and a better illustration could not be desired of the value to an archi-

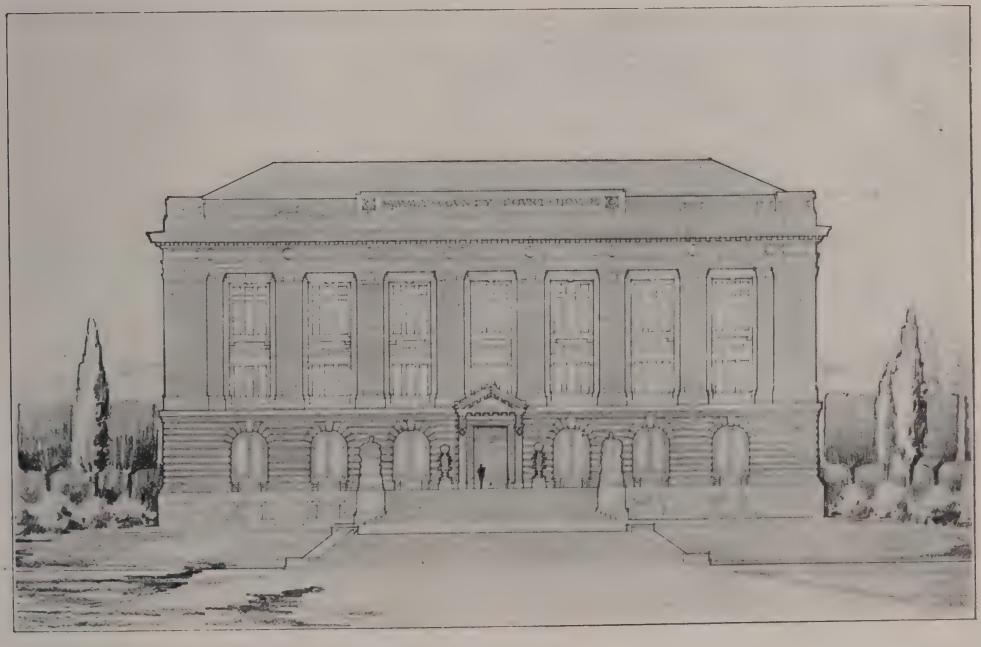
tect of the sort of training which Mr. Dyer obtained in Paris. The schooling which a student obtains at the Beaux Arts is frequently criticized for its rigidity, and from the American point of view, for its adaptation exclusively to French conditions. But in looking over the work which has been performed during the past few years by the prominent graduates of that school, one is struck first of all by the flexible manner in which these architects have succeeded in adapting themselves to American conditions. With one or two exceptions, they soon drop the influence of the school so far as it conduces to a specific mannerism; they soon learn to handle the very local problems which confront an American architect with freedom and propriety; but what they do not lose is the habit of close and correct architectural thinking. Their buildings always possess the merit of style. They are always made at least presentable by the evidence they afford of good architectural manners; and this atmosphere they have of being brought up in good company is a powerful force making for the prevalence of better architecture in this country. The quality of style is not a quality which the intelligent layman can immediately define, because it depends upon technical excellences which his eye has not been trained to distinguish; but after the eye has once become used to noticing the difference between a building which has style and one which has not, it can never be satisfied again with bad architectural manners, no matter how sincere and individual those manners may be.



MR. E. W. MOORE'S HOUSE—DINING ROOM.
Cleveland, O. J. Milton Dyer, Architect.

An architect like Mr. J. Milton Dyer is performing under difficult conditions a useful public service. He is helping to establish a tradition of good architectural form in a city which is small compared to New York and Chicago, but which is rich and of great local importance. The conditions are difficult, not

only because in such communities the professional position of the architect is not well established, but because a man's very success in a measure counts against him. Success inevitably means, under such conditions, a larger amount of work than any one designer ought to turn out, and this brings with it the use of all the short cuts which an architect can conscientiously take. In Mr. Dyer's case these conditions have apparently resulted to diminish the individual quality of his work. It possesses, on the whole, style rather than distinction. It worthily represents an admirable tradition, but it adds little that is new and valuable to the American embodiment of that tradition. But at the present time the tradition of good form is the most important thing in American architecture, and it is such a tradition for which Mr. Dyer stands. He has shown in his work flexibility, a sense of propriety, the utmost technical competence, executive ability, and the determination to remain true to his standards.



SUMMIT COUNTY COURT HOUSE.
Akron, O. J. Milton Dyer, Architect.



THE CLARK ESTATE HOUSES, VIEW LOOKING WEST.
West 74th Street, New York. Percy Griffin, Architect.

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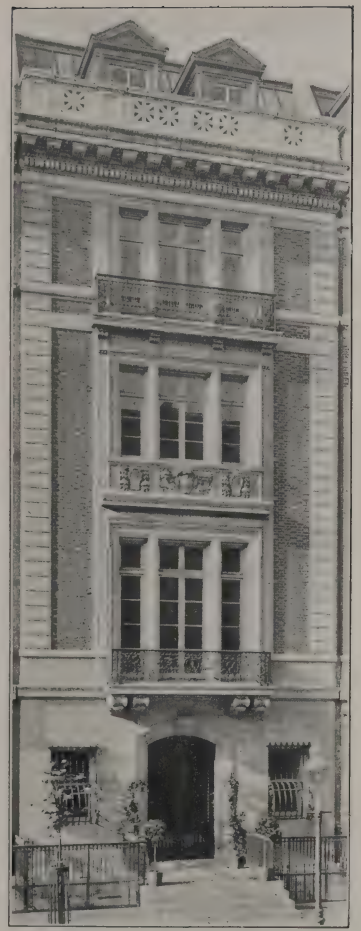
A Residence Block

Illustrated herewith is a block of private houses recently completed for the Clark Estate (Mr. Frederick Ambrose Clark), and situated in West 74th Street, New York, numbers 18 to 52. This scheme marks a new departure in real estate investment which cannot but be of advantage to the community in general. In these houses it is the aim to provide for families with a moderate income a better abode than they could obtain for an equal rental in an apartment hotel; to provide for such families something which shall be a home in fact, a place where there may be real family life as it used to exist before the city grew to proportions that forced real estate values up so high that now only the wealthy can live in houses.

The block, as shown in Fig. 1, presents the appearance of a composite whole well studied in its entirety for silhouette fenestration and general composition. The houses, though parts of a whole, preserve the individual quality that the prospective tenant of such a house would expect. The illustrations show how ingeniously the architect, Mr. Percy Griffin, has varied the individual façade treatments to give to each house a distinctive character, yet to preserve in its composition certain lines, which allow it to properly take its place in the block. Each house occupies a plot of about 25 ft. x 85 ft., and has a three-story rear extension, making a fairly roomy establishment of seventeen or nineteen rooms. By building these houses at one time it has been possible for the owners to obtain at a reasonable expenditure, many conveniences that to the one-house builder would be prohibitive in price. Each house accordingly has its own steam-heating plant, and a dynamo of sufficient power to run an electric elevator (with automatic control), a convenience that should count with people who have lived in elevator apartments and would object to climbing the stairs. The sanitary features include four or five bath-rooms, a luxury that with apartment dwellers has now become almost a necessity.

In composing the plans, the architect has used three types, or one for each six houses, producing, however, variety in arrangement by slight modifications in layout, variations that to the occupants will make each plan different from any of the others. Moreover, the locality, being in close proximity to both the Riverside Drive and Central Park, is particularly well chosen; people with young children will be attracted by the opportunity of being able to keep them out of doors in healthy, attractive surroundings. The roofs are tiled, and easy of access, making welcome spots where the summer stay-at-homes may enjoy the privileges of cool breezes on private summer gardens. To the passer-by the block presents an orderly and attractive picture, which is aided by well-placed trees and attractive wrought iron fences, entrance doors, grills, and balconies.

On the whole, the scheme is a laudable one, and if one did not know how it came about, one would be agreeably surprised to see in New York a repetition, with certain local modifications, it is true, but a repetition, nevertheless, of what the Parisians consider the proper treatment of dwelling-house façades. Perhaps the idea will appeal in the future, not only to estates and the like, who, thanks to them, have done the good work in this instance, but to men of moderate means, who can afford to build themselves modest city houses. If people in this frame of mind can, by this successful experiment be interested sufficiently to co-operate before building, so that some kind of uniformity of architectural treatment may result, then the experiment of the Clark Estate will have accomplished a very important step in the direction of rational and good architecture in New York and other large American cities. But this is perhaps looking somewhat into the future, and the law will, no doubt, have to acknowledge the practical as well as the artistic necessity of such a step before any definite results can be expected.



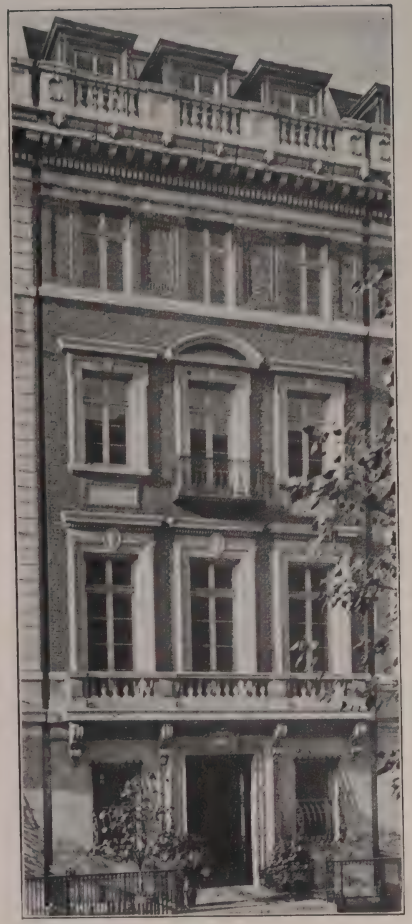


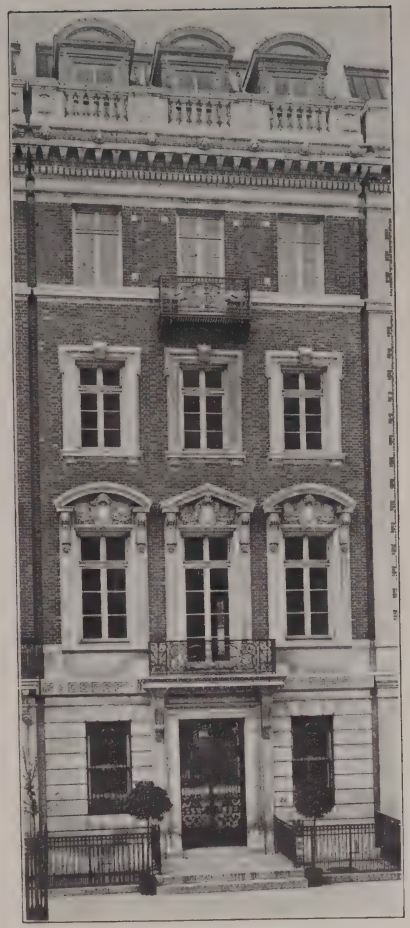


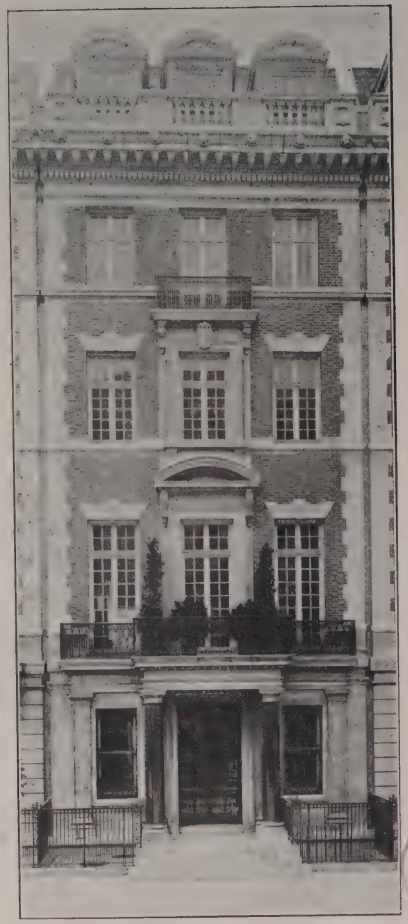
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THE CLARK ESTATE HOUSES.

Variations of facade treatment. The windows are, in these examples, grouped and treated together in one large central motive.
West 74th Street, New York. Percy Griffin, Architect.







Facades in three bays with the variety expressed in the individual window treatments.
THE CLARK ESTATE HOUSES.

West 74th Street, New York.

Percy Griffin, Architect.

BOSTON



THE CLARK ESTATE HOUSES—DETAIL.

West 74th Street, New York. Percy Griffin, Architect.



THE CLARK ESTATE HOUSES—DETAIL.
West 74th Street, New York. Percy Griffin, Architect.



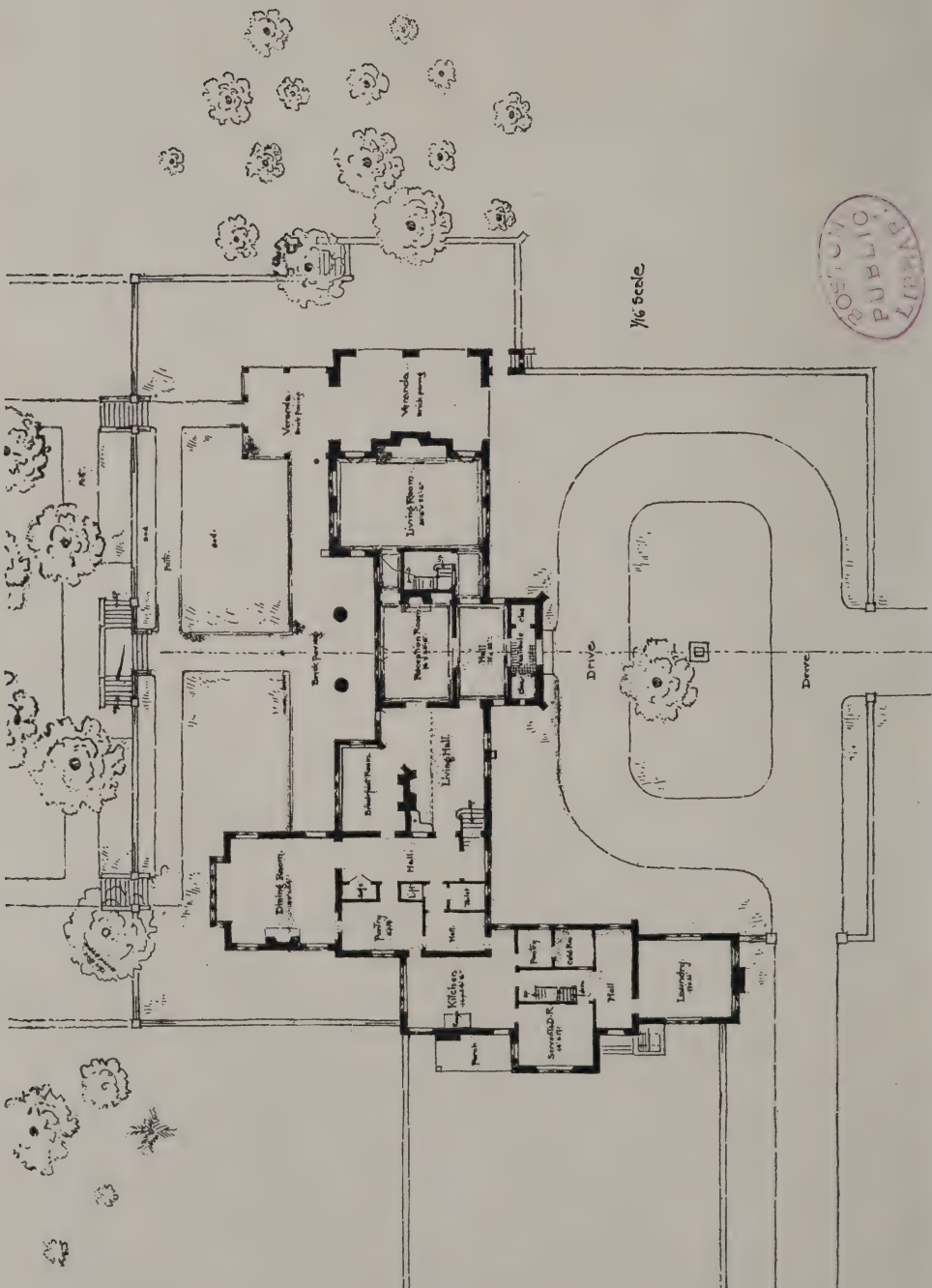


THE CLARK ESTATE HOUSES—DETAILS.

Alterations and Additions to Country House for Mr. John W. Pepper

Jenkintown, Pa.

WILSON EYRE, Architect



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ALTERATIONS AND ADDITIONS TO COUNTRY HOUSE OF MR. JOHN W. PEPPER. Wilson Eyre, Architect.
Jenkintown, Pa.



HOUSE OF MR. JOHN W. PEPPER.

ALTERATIONS AND ADDITIONS TO COUNTRY HOUSE OF MR. JOHN W. PEPPER.

Jenkintown, Pa.

Wilson Eyre, Architect.



ALTERATIONS AND ADDITIONS TO COUNTRY HOUSE OF MR. JOHN W. PEPPER.

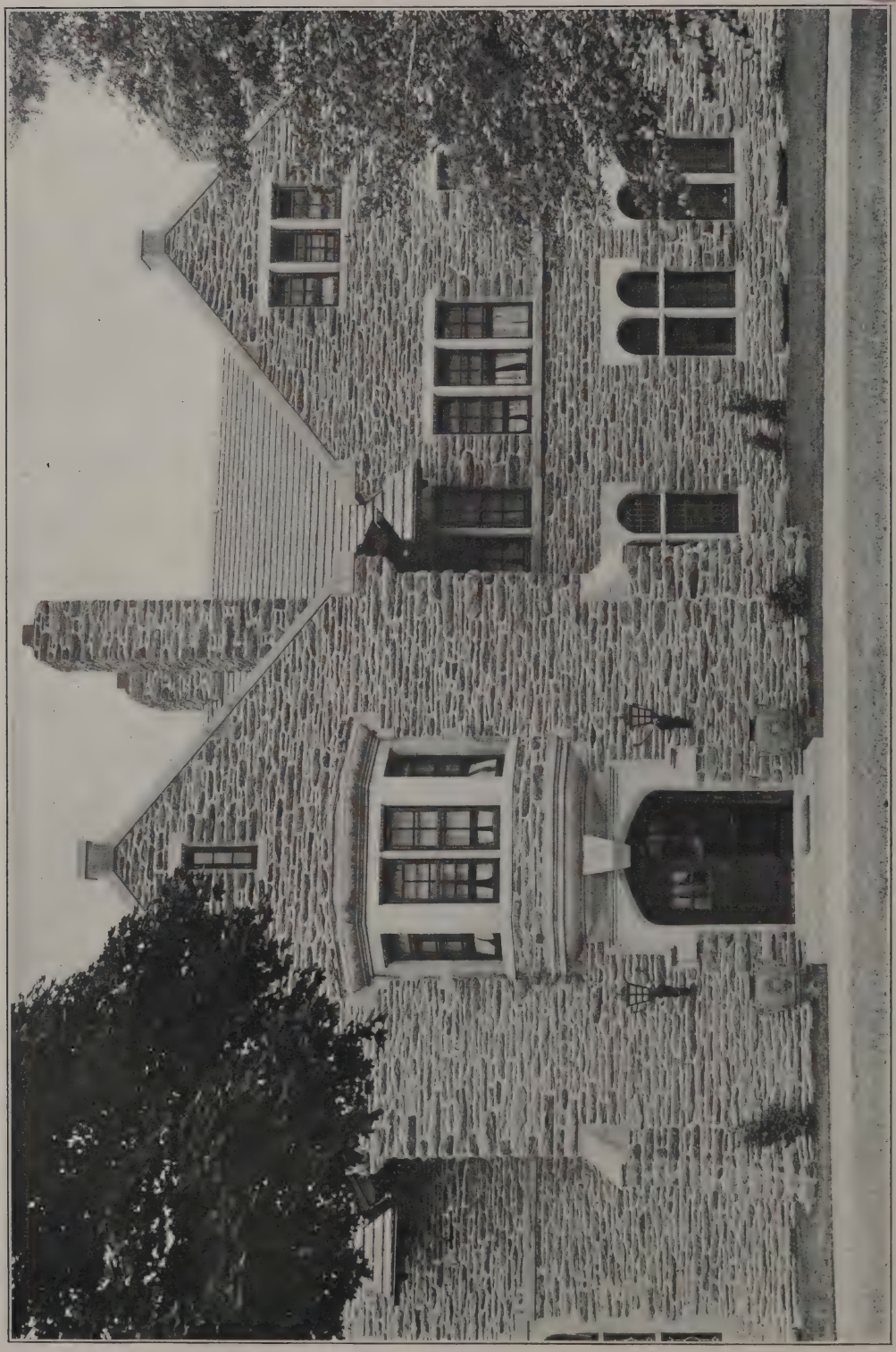
Jenkintown, Pa. Wilson Eyre, Architect.



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ALTERATIONS AND ADDITIONS TO COUNTRY HOUSE OF MR. JOHN W. PEPPER.
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BOSTON

A Suburban Home Near Boston

Every individual American dwelling must be more or less a product of circumstance. In plan, it must be suited to the life of the family inhabiting it, and to the conditions imposed by the site. Its exterior design should be influenced, first, by the requirements imposed by site and surroundings, and, secondarily, by the desires or restrictions as to material and cost made by the owners. The interior room treatments are products of all these contrasting, swaying conditions; complicated further by their suitable adjustment to the furnishings that they are intended to house. A somewhat involved problem this, especially when it is realized that any change imposed upon an individual detail by any one of these oft-conflicting elements, makes necessary corresponding changes of greater or less importance throughout the entire delicately balanced fabric.

The suburban dwelling illustrated herewith at Dedham—the second oldest town in Massachusetts—is the product of a set of limitations even more stringent than usual—so far as the site and surroundings are concerned—and so numerous that it would hardly be expected that the resulting solution would be a house so representative of an American type. Placed well back from the street upon the site formerly occupied by an earlier dwelling of the late Colonial period, the house rests quietly upon the old grassed terrace as though it had entirely absorbed the age, as well as having unostentatiously taken the place of the previous structure. So carefully have surroundings and dwelling been adjusted each to the other that the latter has achieved that triumph of architectural fitness in seeming the perfectly obvious structure native to the place. As a result, the house benefits much from its older surroundings; the semi-circular drive upon the north, bordered with century old spruces, cunningly interspersed with a few younger birch and maples; the still older and more stately elms upon the southern side that were apparently set out only in relation to the present house—so nicely balanced and placed are they; yet, as a matter of fact, its area was much restricted and its proportions and plan in large part determined by limitations imposed by these very trees.

While the front door of the new house is placed in the same position as the old, yet each of the new walls has crept out beyond the original confines of the older cellar; in two directions, to the front, or north, and to the east, but slightly (here the tall, close-growing spruce trees set a bound beyond which it was not possible to pass); to the south, toward the old elms, a little more, and, toward the west, where the lot was clear (in this direction the old dwelling had extended in a constantly decreasing series of "ells"), a somewhat greater distance. This extension had to be carried so far as was possible, and yet retain the entrance door in the *apparent* centre of the principal front. The open space beyond the house, to the west, was laid out as a small old-fashioned garden; not yet attained to its full definition, and, at the time the photograph was taken, before the early spring foliage had bowered and enshrouded the house, it appears even less developed than later in the summer.

At the very outset it was recognized that the close-crowding spruces and spreading elms rendered both paint and plaster undesirable upon the exterior; between shingles and brick there was no question; as the latter only was adapted to the English Colonial style that best became the location, the local type of architecture, and the family furniture.

Architecturally, the entire dwelling is developed from the simplest and sturdiest work remaining in England and America from Georgian times. In proportion and disposition, each motive was studied to reduce it to its simplest, most direct expression; and the detail was invariably determined by the mod-



HOUSE OF ELMER E. CLAPP, ESQ.—HOUSE, Dedham, Mass.

est "Builders' Handbooks" of that period. Historically derived from local and English precedents in architecture, yet with motives first suggested by the development of the plan, it has proved itself well adapted, as several years' occupation has proved, for living in the simple American family fashion; and so becomes modernly expressive of American architecture, as any structure developed to suit insular habits and local conditions should be.

Some of the material taken from the old house was utilized in the new dwelling; the underpinning, with its weathered color and lichen growths; the brick and tile from chimneys and fireplaces, along with some wide pine boards, found places in the newer structure; the front door of the old dwelling was transported bodily to its present location in the end of the tool house in the corner of the garden.

Intended for a winter rather than a midsummer residence, the house is partially shielded by the spruces on the north, making the south, where lies a large grassed open space margined by pleasant houses and estates, offering an attractive outlook, the living front of the dwelling.

Upon the first floor the entire south



BARN AND GARDEN FROM THE SOUTH. Frank Chouteau Brown, Architect.

front of the house is taken up by living room and dining room; separated only by the hall running entirely through the house, from the large south door with side lights to the entrance under the small pedimented northern porch. The remainder of the floor includes a small reception room under the staircase landing beside the street entrance, that in size, proportions and height is an exact replica of a small Colonial room, with corner posts and panelled end and fireplace; while the kitchen, closets and service portions of the house occur in the northeast corner.

The second story is given to the eight capacious chambers, with accompanying baths, and the third story includes a play room some 30x48 feet in size, along with the large closet and servant space required in the modern administration of the household.

The staircase occupies the north end of the hall, with the vestibule under the broad staircase landing arranged to be thrown into the larger hall during milder weather by merely opening the two pieces of panelling that act, indifferently, as its inner doors. At the southern end of the hall, at left and right, are the wide door openings to dining room and living room. The lat-



HOUSE OF 'ELMER E. CLAPP, ESQ.—THE SERVICE ENTRANCE AND PERGOLA, EAST AND SOUTH SIDES.

Dedham, Mass. Frank Chouteau Brown, Architect.

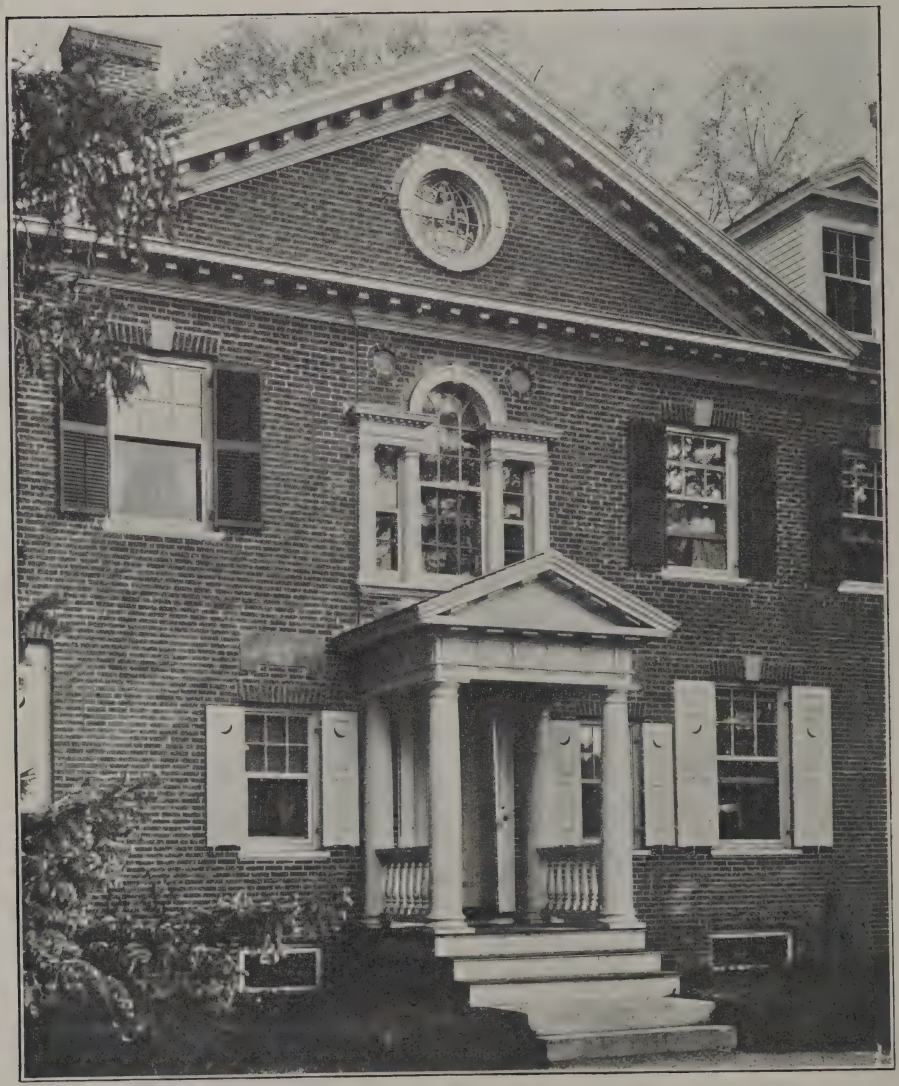
PUBLIC



HOUSE OF ELMER E. CLAPP, ESQ.—NORTH OR STREET SIDE.

Dedham, Mass.

Frank Chouteau Brown, Architect.



HOUSE OF ELMER E. CLAPP, ESQ.—THE NORTH PORCH AND ENTRANCE.
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HOUSE OF ELMER E. CLAPP, ESQ.—THE DINING ROOM.
Dedham, Mass. Frank Chouteau Brown, Architect.



HOUSE OF ELMER E. CLAPP, ESQ.—THE DINING ROOM, FROM THE HALL AND LIVING ROOM.
Dedham, Mass. Frank Chouteau Brown, Architect.

ter, about 24 by 38 feet in size, occupies the entire western end of the house, and extends from the north, with its Georgian Doric pilasters, arched recesses with comfortable window seats, and simple panelled mantel; to the south, three long French windows open directly out upon the pergola covered porch.

The dining room appears from the hall as a room panelled all in wood. Entering and turning about, it is a pleasant surprise to find the doorway at the end surrounded by a simple scenery decoration; the white trunks of the autumn-foliaged birch trees admirably echoing the cream tone of the panelling; while the gray of the distance runs off into the delicate gray tone of the hall papering and ends with the stronger color emphasis of the hand-printed foliage paper in the living room beyond. Down its length, the walls are wainscoted in large, well-proportioned panels; at one side broken by French windows that, as in the living room, extend to the floor; while on the left the dignified mantel and the mahogany door opening into the butler's pantry retain the simple severity of the English Georgian treatment. Two glazed buffets, with a panelled and recessed space between for sideboard, with casement windows opening out into the midst of the pines beyond, compose the room end. The panelling extends to the cornice, which, along the sides of the room, conceals the lighting and supports the flat plastered arch of the ceiling that springs from the top of the panel work and extends down the length of the room.



HOUSE OF ELMER E. CLAPP, ESQ.—STAIRCASE HALL, LOOKING INTO THE LIVING ROOM.

Dedham, Mass. Frank Chouteau Brown, Architect.

The entire house, as finished, accords with exterior and its furnishings, and quietly preaches for homeliness, comfort, simplicity and appropriateness until its effect—if analyzed—is found consistent, dignified, and, most important of all, liveable throughout.

NOTES & COMMENTS

PUSHING THE PROJECT

The plan that has been suggested for the project's realization is that a special commission be appointed to see to its faithful execution little by little through a long term of years. It is suggested that the government—if it will make appropriations toward the plan's accomplishment—be represented on the commission, that the city administration have members on it, and that the Ontario Association of Architects, the Guild of Art and other appropriate organizations be represented in the membership. In the course of an excellent address, Byron E. Walker—one of Toronto's most prominent business men—pointed out the value of such a commission even before there had been serious advocacy of it. He said: "If by taxation we annually raise a certain sum, and spend it, not in accordance with the particular view of any particular council—and this is not said in criticism of what any particular council has done or may do, it is said in criticism of the system which causes a new set of men to be elected every year who may not have ideas consistent with those of previous councils—if we can have another set of men so organized that a coherent idea will run through the body, and if this money is spent in accordance with a plan which has been approved by the Legislative Assembly, we can in ten years do so much that I am convinced our people would be impatient to see the rest of the plan carried out." He well added: "If such a plan were made law, and a model of it erected in the city hall, or somewhere for the people to see—I should like to see it printed in colors in every directory published in Toronto and in every other form in which the map of the city is published, so that the people will have before them always the problem which they are trying to accomplish—and if we are hewing to that every year, we shall soon see that the people are behind us in a most comfortable way to get the plan pushed ahead and finished." "To me," he said further on, "it is not a question of the city beautiful; it is just a question of practical common sense. Do we really believe in the city of Toronto? Do we believe that beautiful surroundings, fine roads for driving, fine highways to let your people get in and out, will pay?" Another speaker, in presenting the plan, said: "When the idea of planning for the future development of Toronto first came to us, some of us thought we had got hold of an original idea. We soon found that people were possessed of the thought all through America. Plan making is in the air; and Toronto, in taking this up and carrying it out, will be merely following a movement—and following it a good way behind."

BROADENING ITS WORK

It is interesting to learn from Philadelphia that the Fairmount Park Art Association, which has been referred to before in this department as one of the most successful and powerful of the organizations devoting themselves to a form of civic improvement, has decided greatly to broaden its work. This is the society which, after all its decorative accomplishments, has laid aside a fund of over $120,000. That achievement alone makes a record among such associations—with which expenses are usually quite as large as is the income, however considerable the latter. And it is because this fund has been reserved with so little curtailment of the society's proper activities that it finds its original purpose fairly realized and is able now to spread out, in wider ambition. It may be, too, that its members are influenced somewhat by the doubt that is increasingly felt as to the propriety of putting sculpture into parks. Of course, as a matter of fact, there are parks and parks, and in some of them sculpture is a fitting adornment, though in others absolutely wrong. But popularly the distinction is not considered, and Fairmount itself is at least two kinds of a park, of which a comparatively small area only is fitted for sculpture. As even there it should be used with moderation, almost enough has been put in. Thus the society now feels able to resolve not merely to adorn Fairmount Park, but, henceforth, "the streets, avenues, park-

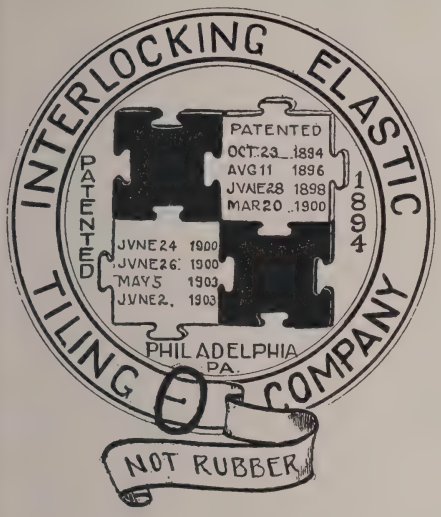
ways and public places in the City of Philadelphia, with statues, busts and other works of art, either of a memorial nature or otherwise; and to promote and foster the beautiful in the City of Philadelphia in its architecture, improvements and general plan." The association was organized in 1871, and for nearly twenty years it has had a minor branch that was devoted to strictly city adornment.

ONTARIO ASSOCIATION OF ARCHITECTS

The Ontario Association of Architects is a vigorous and flourishing organization. It is now concluding its nineteenth year. While the greater number of its members live in Toronto, there is a scattering representation from other cities and towns of the province, and a considerable number from Ottawa. The association possesses a small but well selected library, from which members and registered students may borrow; and its own "Proceedings," published in annual pamphlets that are illustrated, and containing in full the papers and addresses, make in themselves a collection worth having. At the last meeting two matters which came up under "new business" merit passing notice. The first was the report of a correspondence that had been had with the Royal Institute of British Architects. The association had been invited to ally itself with the institute, and had pointed out that, while pleased with the suggestion, there was an obstacle in the requirement that no addition or change in the rules or by-laws of an allied society should be made without first referring the change to the institute for approval. The council of the association said that if, in view of the distance of 3,000 miles, the institute would waive this requirement in its case, an alliance would be strongly favored by them. The secretary of the institute replied, courteously, that the rule would not be waived, and mentioned that the Institute of New South Wales was an allied society that had accepted the rule, though at a greater distance. The Ontario Association then promptly voted to remain independent —an event tending to show that Canada is more American than Colonial. The other matter was the unanimous adoption of a resolution that—if suitable arrangements could be made—the next annual meeting be held in Ottawa. This will be an interesting experiment, significant of the broadening of the association's influence, as heretofore all the meetings have been held in Toronto.

PLANS FOR THE IMPROVEMENT OF TORONTO

The Toronto Guild of Art has given to the public the plans, developed after months of study and work, for the comprehensive improvement of that city. The actual preparation of the plans has lain with the Ontario Association of Architects, assisted by the Architectural Eighteen Club and the Engineers' Club, these organizations furnishing the professional skill and the Guild of Art obtaining by subscriptions the necessary money. For the greater part of a year there were weekly meetings to discuss the developing details. The scheme was made public at the annual dinner of the Ontario Association, in the presence of the lieutenant-governor of the Province, of the mayor of the city, and of other prominent guests. It was afterwards, but somewhat prematurely, published in "The Canadian Architect and Builder," and has been now put definitely before the public. The plan falls naturally into three divisions: The better utilization of the waterfront, the construction of encircling parkways, and the creation of direct—diagonal—lines of traffic. The waterfront treatment is broad, simple, ample. There is no attempt to obtain a portal effect. Rather, the level stretches of filled in, or made, land are planted with trees and are designed to offer a waterside park pleasant to see and proffering natural enjoyment. As to the encircling drives, with parks strung upon them at scenic vantage points, they repeat a form of park system that is becoming familiar with us in the development of more beautiful cities. Finally, the cutting through of the broad and long diagonal streets at the points where they are most needed is likely to prove a less formidable undertaking in a Canadian city than it would be in the United States. It is expected that by the sale of the abutting building sites, these improvements can be financed without cost to the community.



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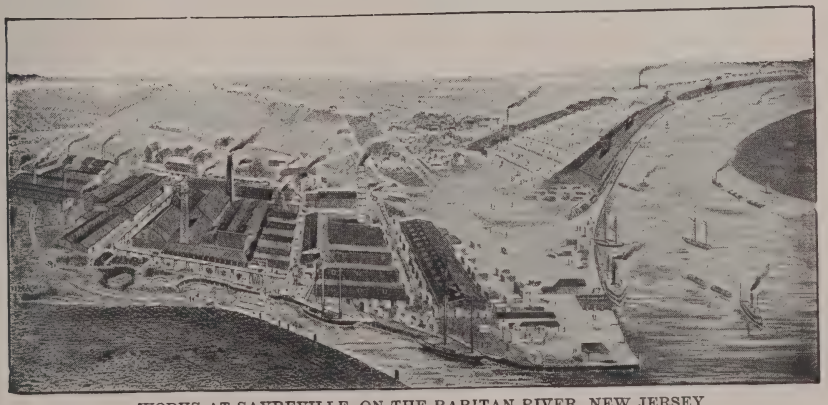


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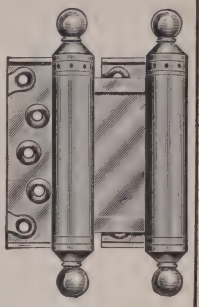
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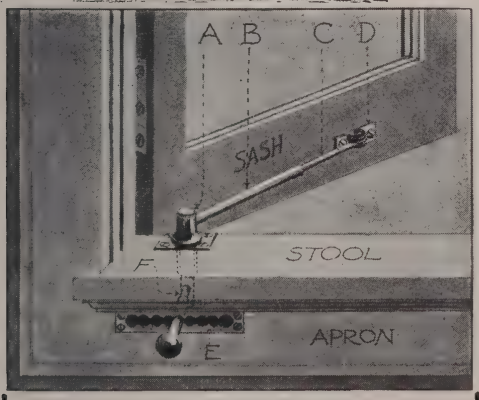


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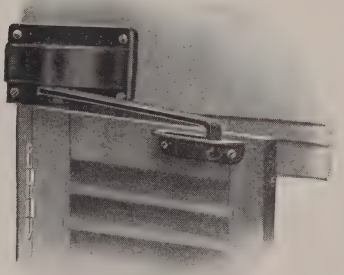
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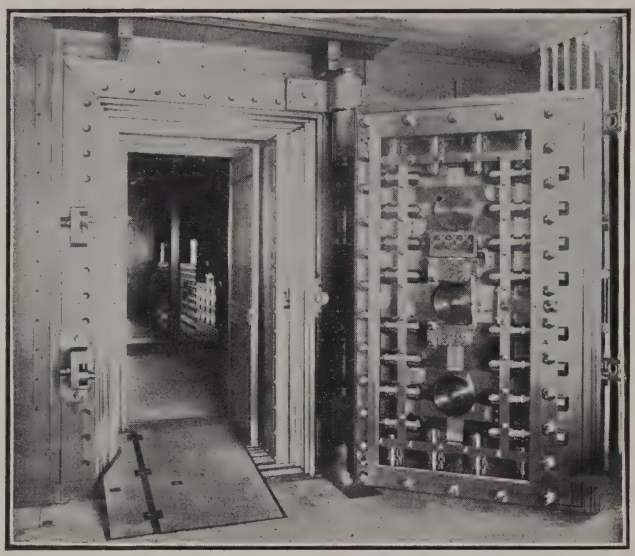
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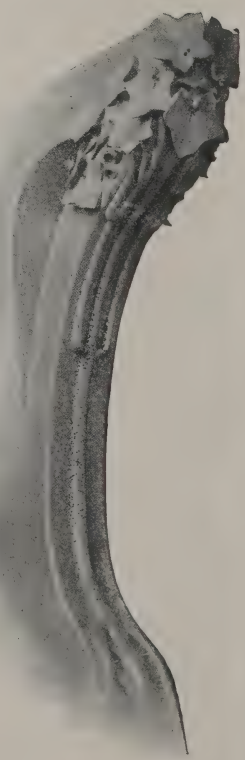


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CONTENTS

PAGE

Rembrandt—Illustrated 439
KENYON COX

The Story of the Synagogue—Illustrated..... 464
ABRAM S. ISAACS

Converse Manor—The Estate of Mr. E. C. Converse, Greenwich, Conn.—Donn Barber, Architect—Illustrated..... 481

A House on a Cliff—The Residence of Mr. Livingston Jenks, Russian Hill, San Francisco—Myron Hunt, Architect—Illustrated..... 489

A Successful Country House Alteration—The House of Mr. Grafton St. L. Abbott, Concord, Mass.—Philip B. Howard, Architect—Illustrated 503

Notes and Comments..... 511
University of the Fenway—Fine Arts Exhibition—Summer Use of Chicago's Small Parks—Injury to Buildings in Golden Gate Park—Improvement of Albany—Park Plans in Providence—Municipal Art in Syracuse—Memorials in Parks—Studies in Architecture by Reginald Bloomfield, A. R. A.

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The
Architectural Record

Vol. XX DECEMBER, 1906 No. 6

Rembrandt

It is perhaps natural and inevitable that we who are artists or are especially interested in art should seem to overrate the importance of art to the world at large. We can hardly expect others to share our conviction that art is the only thing that really matters, the only expression of the human spirit which endures. And yet it is true that art, in some of its many forms, has preserved to us all that we care for of the nations and the civilizations of the past. The Greeks had an art more consummate, in many directions, than any other the world has seen; and in virtue of that art they are to-day a living influence, and their thoughts and their ideals are at the foundation of the thoughts and ideals of the civilized world. The Carthagenians were the founders of a mighty empire, but they had no art; and when Rome wiped out that empire their influence disappeared at once and forever with their power. Consider Rome herself, the mighty organizer, the mistress of the world, the nation of soldiers and statesmen rather than of artists, and ask yourselves whether even Roman law and Roman institutions impressed themselves as deeply upon the consciousness of men as have Roman letters and Roman architecture—whether Virgil and Horace are not more certainly our rulers and our law givers than Augustus and Justinian.

The little country of Holland played, in her day, a great part in the world. She produced, also, a band of painters whose art, within its limits, was very perfect. Does the world, to-day, care more for William the Silent or for Ter Borch? In Amsterdam, in the year 1669, died in poverty and obscurity a worn out and prematurely aged bankrupt who left nothing "but some linen and woolen garments and his painting materials," and was buried at a cost of thirteen florins. To-day we, of another race, speaking another tongue, living in a country which has grown great in what was then almost an unknown wilderness beyond the sea, are met together to celebrate the three hundredth anniversary of the birth of Rembrandt.

The world is often slow to recognize the greatness of the mightiest genius, and the countrymen and contemporaries of this unsuccessful painter cared no more to preserve any record of his life than did the countrymen and contemporaries of the prosperous playwright, William Shakespeare. Like that of Shakespeare, the biography of Rembrandt is a mass of guesses and conjectures or of trivial and improbable anecdotes and legends. We cannot even be sure of his name, for we do not know why or by what right he called himself Van Ryn; nor of the year of his birth, for there seems to be about as much evidence that it was 1607 or 1608 as that it was 1606. What is really known may be told briefly.

Rembrandt Harmensz — Rembrandt the son of Harmen—was born on the 15th of July, in one of the years just named, in the town of Leyden, of a respectable lower-middle-class family. He was enrolled in the university of his native city, but how much he studied there we can only guess. His bent toward

An address delivered at the celebration of the Tricentennial of Rembrandt's birth, held at the Brooklyn Institute of Arts and Sciences, June 4th, 1906.

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art must have declared itself early, for he began the study of painting about the age of fifteen with a bad painter, one Jacob van Swanenburch, and is supposed to have stayed with that master some three years. What he learned from him we can never know, but in 1624 he went to Amsterdam to study with a painter of greater reputation, one of the Italianizers as they were called, Peter Lastman, and from him he can have learned very little, for he stayed in his studio less than six months. Yet certain tricks of costuming and that love of oriental frippery which gives a strange accent to much of Rembrandt's work he is supposed to have acquired from Lastman. At any rate he returned to Leyden, determined "to study and practice painting alone, in his own fashion." His earliest known pictures are of the year 1627, and the earliest etchings of 1628, so that we have three years unaccounted for. Somewhere and somehow he acquired the admirable technical training of the Dutch School, for his early work is neither especially original nor experimental, but is soundly executed in the manner of the day. By 1628 he had already become sufficiently well known to attract pupils to his studio, Gerard Dou, then fifteen years of age, enrolling himself in that year as a pupil of the master of twenty-two, and remaining with him three years. In 1631, when Rembrandt went to settle definitely in Amsterdam, he was already a well known painter, and he shortly became the fashionable portrait painter of the day. The next year, when he was not more than twenty-six years old, and may have been only twenty-four, he painted the "Anatomy Lesson," which set the cap-sheaf on his brief glory and made him, for a time, the most famous of Dutch artists.

At its height his contemporary reputation seems to have been rather local and never to have reached as far as Antwerp, where the splendid Rubens probably never heard of him, but it was real enough. At this time he met Saskia van Uylenborch, a young woman of a much wealthier and better family than his own, was welcomed as an aspirant by her relatives, and married her in 1634. In 1639 he bought the house in the Breestraat that was never paid for, and filled it with the collections that figured in his inventory eighteen years later. He was fond of his wife and of his work, always busy, the master of many pupils, earning much money and spending it lavishly on his wife and on his collections. He bought paintings, engravings and bric-a-brac at extravagant prices, and seems regularly



The Descent from the Cross (1633). (Pinacothek, Munich.)

to have been fleeced by dealers and money-lenders. Titus, the only child of his marriage that lived to maturity, was born in 1641, and Saskia died in June of the next year. In that year, also, he painted "The Night Watch," that puzzling picture which generations of critics have fought over, and which Captain Frans Banning Cocq and his company, for whom it was painted, understood as little as the rest of the world. It increased, in a manner, his reputation, but

hardly his popularity. Rembrandt was becoming too original to be popular; and as time went on and his work grew better and better, the public neglected him more and more. He shut himself up in his work; made his servant, Hendrickje Stopfels, his mistress, and let his finances take care of themselves. The crash came, and in 1657 he was declared a bankrupt and sold up. From this time his life became steadily more miserable. He had no money of his own, and could have none, and the faithful Hendrickje, whom it is hoped rather than known he had at last married, formed a partnership with Titus to take over his affairs and make him an allowance. In 1661 he painted "The Syndics," perhaps the greatest of his masterpieces, but it does not seem to have been much admired. It is likely that his eyes were beginning to fail, for his etchings cease altogether from this year, and from 1662 to 1664 we have no work at all from his hand. Hendrickje must have died about this time, though there is no record of it. Titus married and died, both in 1668, and the next year the father sank into his neglected grave. He left a daughter by Hendrickje who did not long survive him, and in the next generation his posterity seems to have become extinct.

This is practically all that is known of the external life of the man Rembrandt. The record is meagre enough, and we might wish it were fuller, but in reality it is of little consequence that we do not know what he did or how he lived. What is of import to us is what he thought, and, above all, what he felt, and the record of this is preserved for us in his work—a record extraordinarily full and minute. For he was always at work. In his young days he set himself exercises, posed for himself and made all his friends and relatives pose for him in turn, tried myriads of experiments in lighting and handling, working for the sheer joy of it or with the set purpose of mastering his tools and acquiring the means of expression. Later, in the successful years, busy as he was with commissions, with work that was well paid for and must be executed conscientiously, the stream of work undertaken for his own pleasure, for his own improvement, for his own self-expression, goes on almost unchecked. Sorrow comes to him and it is in his work that he finds consolation. Patrons fall away—he has more time for his own imaginings. Ruin overtakes him, but he never ceases for a moment to draw, to etch, to paint. Did he even cease for that interval between 1662 and 1664 when the world was darkest to him, or did he merely neglect to date what he produced? Certainly he began again, if not with unbated power, and continued to the end to paint pictures for which the world seemed to have no use.

The volume of his work is extraordinary and its importance not to be overestimated. No scrap of it is entirely negligible or insignificant, and often the rudest scrawls and hastiest notes of intention—jottings of ideas for pictures never to be undertaken—are full of power beyond many a finished painting; a power so great that one can conceive that this first registry of his vision was sufficient for him. The picture was there and it mattered nothing whether or not it ever took on a form more legible to others. In such an address as this it is impossible to give more than a glance at this vast production. Any detailed criticism of individual works would be out of place and I can only try to convey some notion of the character of this great genius and of his message to us of another time and country. In doing so I must necessarily draw, somewhat, on the great bulk of existing criticism on the subject. No master has been more discussed than Rembrandt, none more heartily praised or extravagantly blamed. Our thoughts of him are necessarily colored by what we have read as well as by what we have seen, and no one could hope to interpret him entirely anew and without reference to the efforts of others. I shall therefore make no apology for agreeing with, or for virtually quoting, Fromentin or La Farge, any more than for disagreeing with Gerard de Lairesse and John Ruskin.

One thing we may eliminate at once from our estimate of the meaning Rembrandt has for us, and that is any notion



THE DESCENT FROM THE CROSS (1654).

that he is specially important as a recorder or an interpreter of his age and country. He seems to have had no sitters of such rank or genius that we are interested in his portraits on their account, and even in portraiture—capable as he was, on occasion, of the most admirably lucid vision—his record is so capricious and fantastic that it is never implicitly to be relied upon. Himself he dulged his fancy for velvet caps and steel gorgets and gold chains; the forms and proportions of the features themselves are varied in so bewildering a way that it is only by certain marks—the deep fold between the keen eyes, the heavy chin, the somewhat sensual mouth beneath the bristling mustache—that the head is identifiable. And then one begins to find these same features in other pic-



THE RETURN OF THE PRODIGAL.
(Teyler Museum.)

etched or painted some fifty times, at all periods from his boyhood to the very end of his life, and there is, perhaps, no other face so well known to us as his, and yet it is almost impossible to guess what he really looked like. It is not merely that he used his own features for the study of varied expressions, that he lighted the face in all sorts of ways, that he dressed himself in impossible costumes and intures that have passed under other names, until at last one believes that even the so-called "Sobieski" of the Hermitage Museum, though he looks fifteen or twenty years older than Rembrandt was in 1637, when the picture was painted, is only another, and the most incredible, of his avatars. What was the color of his hair, and how long did he wear it? Did he ever have a beard as well as a mus-



PORTRAIT OF AN OLD WOMAN (1654).
(Hermitage Museum.)

tache? There is a canvas in the National Gallery, painted in 1635, which is so different from the ideal Rembrandt of the better known pictures that it has always passed for the "portrait of a man" unknown. Here is no bush of fiery curls, but a round and rather close-cropped head; no accoutrement of capes and chains, but a falling collar of somewhat rich lace, such as might have been worn by a young nobleman or a wealthy burgher of refined tastes. Yet as you look at the picture the features assume an air of familiarity and you begin to suspect that here, again, is Rembrandt himself, painted, for once—perhaps at Saskia's desire—as he may really have looked, in his prosperous days, to the rich patrons who came to his studio or met him abroad in the town. Once or twice, late in life, he appears again in a possible guise—in the costume of his time—but only once or twice; the rest is phantasmagoria. If the identifications so busily made now-a-days are correct, he treated his father and mother in the same way; and certainly he so treated Saskia and Hendrickje, who, poor girl, might reasonably complain of the effigies of her, clothed and unclothed, that have been handed down to posterity by her lord and master.

He could not often treat paying sitters thus cavalierly, but even with them he is not always above suspicion, and in the "Night Watch" he seems to have given rein to his fancy with disastrous results. A few of the principal figures are plausible enough: Captain Cocq himself is treated with respect, and his lieutenant, though badly drawn and made preposterously small, is naturally enough clothed. But in the minor personages we have trunk-hose and steel-caps and



LOTH AND HIS FAMILY.
Pen sketch brought out by wash. (Collection of the Bibliothèque Nationale.)



PORTRAIT OF A MAN, SAID TO BE SOBIESKI.
(Hermitage Museum.)

broad bonnets and all the outworn fripperies and cast-off clothing of Rembrandt's studio—costumes a hundred years out of date if they were ever worn by anyone in the way they are here put together. Compare these strange figures with Hals's perfectly authentic arque-



THE SUPPER AT EMMAUS (1648).
(The Louvre, Paris.)

busiers, painted ten or twenty years earlier, or with Van der Helst's equally accurate and sober representations, and you will fancy that Rembrandt has given us a scene from some mediaeval *Cour des Miracles* rather than a picture of the citizen soldiery of Amsterdam. No wonder that Captain Cocq was dissatisfied and went to Van der Helst for something that he and his friends could understand.

It is the same with the landscape of Holland as with the costume of the epoch —Rembrandt gives us just as much truth as suits him. He is capable, now and again, of the most careful delinea-

tion of canals and polders and windmills, but he is equally capable of mountains and romantic ruins and impossible visions of classic architecture strangely transformed. You can trust him for nothing. If you wish to know what Holland was really like, how her citizens lived and how they looked and what they



STUDY FOR THE GOOD SAMARITAN.
Pen sketch brought out by wash. (Museum of Rotterdam.)

wore, go to any of her masters but Rembrandt and you shall find abundant and unimpeachable testimony. You may date the fashion of a collar within a year and determine beyond contradiction the number of points that fastened breeches to doublet. From him you will get nothing but picturesque imagination or romantic feeling, and you must be content with that.

Nor has Rembrandt represented the soul of his time and country any more truthfully than its body. However possible it may be to account for the art of this or that master by showing that it was the inevitable product of "the race, the *milieu* and the moment," it is not possible so to account for his. His position is unique in the Netherlands of the seventeenth century as it is in the world at large and in all time. His art is almost the exact antithesis of that which was practiced around him, and coincides with it only in those points where his personal influence dominated other painters. Dutch art is prosaic and exact; Rembrandt is imaginative and fantastic. Dutch art is impeccable in draughtsmanship; Rembrandt is slovenly or grotesque in form. Dutch art is precious or brilliant in workmanship; Rembrandt is rugged and fumbling. Dutch art tells no stories, and avoids, particularly, the Bible; Rembrandt is always telling stories, and it is the Bible stories that interest him most of all. It is only in what he taught them of light and shade that the typical masters of Holland resemble him, and even here the differences are greater than the resemblance. If ever there was one in the world, Rembrandt is the individual great man, the hero in art, influencing others far more than he was influenced, moulding his time rather than moulded by it.



SKETCH FOR THE VISION OF DANIEL.
Pen sketch with wash. (Collection of M. L. Bonnat.)

In the case of so great a man there is no reason why we should blink any of his defects or credit him with any virtues that he had not; and so, when Lairesse, a contemporary and rival of that master of the sweetly pretty, Van der Werff, says that "The vulgar and prosaic aspects of a subject were the only ones he was capable of noting"; or when Ruskin remarks that "Vulgarity, dullness or impiety will . . . always ex-



BLIND TOBIT (1651).

press themselves, through art, in brown and gray, as in Rembrandt," we may admit that these critics, however blind to much else, have indeed seen something in Rembrandt's art that explains, nowhere else in art. The bandy legs, the sprawling hands, the shapeless, stumpy bodies of his Dianas and Danaes, Bathshebas and Susannahs, are a libel on humanity; and it is no explanation of



GIRL WITH A BROOM.

if it does not justify, their strictures. Rembrandt is seldom prosaic, never impious or dull, but vulgar he often is with a quite astounding vulgarity, and ugly with an incomparable hideousness. Such nude figures as he drew are to be found them to tell us how difficult it was to obtain models in Amsterdam, or to intimate that Saskia and Hendrickje were so made. Let us rather admit that he was indifferent to physical beauty, that his figures, clothed or nude, are often ill-



THE DEATH OF THE VIRGIN (1639).

drawn, that elegance was not in his province. A different man would have seen differently such models as he had, and have found beauties of line and structure in the poorest of them if beauties of line and structure were what he looked for. It is not necessary to dwell upon the deliberate indecencies of which he was sometimes guilty—witness those plates of undoubted authenticity catalogued as "broad subjects"—or upon the coarseness of incident into which he was betrayed in one or another more serious work. Take him at his grandest and most solemn moments and he is capable of a meanness and triviality of type altogether surprising. One of the most wonderful of his plates, superb in composition, poignant in emotion, is "The Death of the Virgin," yet the angels who break through the ceiling in a burst of light, and amid clouds of glory, are so incredibly grotesque in form and feature that, were it not for the rest of the picture, one might be tempted to suspect deliberate caricature. Then there is a smaller and slighter plate—one of those amazing pieces of shorthand in which an unforgettable scene is revealed, as it were, in a flash of lightning—which represents "Abraham Entertaining the Angels." There is no doubt about the seriousness of the master's mood—it is even full of religious awe—but one of the angels is a strange little man, fat, and with a round, sleepy looking face, a bald head and a sparse beard. The presence of a pair of wings behind his back is altogether necessary to explain his angelic nature.

If Rembrandt was not, in the ordinarily accepted sense of the term, a great draughtsman, neither was he, if the words are to be used with any strictness, a great colorist or a great technician. It is not merely that he expressed himself, as Ruskin said, "in brown and gray," or, to quote again the exaggerated strictures of Lairesse, that, "with his red and yellow tones, he set the fatal example of shadows so hot they seem aglow, and colors which seem to lie like liquid mud upon the canvas"; it is that he habitually sacrificed color to chiaroscuro, and was content to lose the unity of a given color in light and shadow for the sake of heightening the glow of the light or deepening the gloom of shade. It is not merely that his rendering of objects and textures is rarely so sure, so adroit, so precise and explanatory as that of Hals or Velasquez, but that, with him, the object often disappears altogether and we have, not a lighted object, but sheer luminosity—light for its own sake, and with little regard to what it falls on.

Here, as so often, it is necessary to distinguish between Rembrandt and Rembrandt. The exterior Rembrandt—Rembrandt the observer, the trained painter, the Rembrandt who was popular in his own day and is still the favorite of the collectors, the painter of "The Gilder" and of the "Burgomaster Six"—was a good draughtsman, a sound colorist and a sober and admirable technician. The other Rembrandt, the visionary, the seer, the dreamer of strange dreams, the worshipper of light, was never so sure of himself. He fumbled and experimented, resorted to violences of method, thumbed and kneaded his material, handled it across and athwart. Even in so early a work as "The Anatomy Lesson" he had forgotten the cadaver in his interest in the light that fell upon it, and had produced something blown and swollen, without form and void, but phosphorescent like a glowworm in the dark. When he undertook "The Night Watch," that splendid failure, where the dreamer insisted on taking a hand in a work which demanded the observer only, his obsession tormented and dominated him. The rendering of the objects and accoutrements, the sword hilts and bandoliers, buffcoats and halberds, is not only far below Hals's level, it is actually clumsy and blundering. It is only when one realizes that the objects were nothing to him in themselves, that it is light he is after, and that his method does wonderfully render the light, that one begins to understand. Once or twice, late in life, he manages successfully to reunite his two personalities, to bring to bear upon one work all he has learned and all he has felt, to pour the whole Rembrandt upon a canvas, and the result is such a masterpiece



THE SYNDICS (1661).
(Rijks Museum, Amsterdam.)

as "The Syndics." Elsewhere you must take the master craftsman and the dreamer separately—these are his successes—or partially united and mutually obstructive—these are his failures.

It is this almost exclusive preoccupation with light and shade that explains much in Rembrandt's work which might otherwise seem inexplicable. Chiaroscuro is his one great problem, his one great means of expression. He painted himself again and again, not from vanity, but because he could find no model so patient and so submissive, so willing to subordinate his own personality to the exhaustive study of lighting. He tricked himself out in chains and ear-rings and gorgets because he was fascinated by anything that glittered and gave him points of brilliant light to contrast with the enveloping gloom which is his atmosphere. His pursuit of light led him to the denial of color, so that his latest works are almost as uniformly brown as a photograph, and to that system of rugged surfaces and heavily loaded pigment which is the reverse of the ordinary procedure of the Dutch school and contrary to the practice of all those who have cared especially for the beautiful use of their material. It is light and shade that makes etching as interesting to him as painting. It is for the complete expression of light and shade that, at the height of his power, he will spend hours of patient labor in imitating the roundings and the mottlings of a sea shell. It is the suggestion of light and shade that makes his merest scrawl significant. It is by light and shade he draws, by light and shade he paints, by light and shade he composes. He thinks in light and shade even when he seems to be using pure line. It is seldom that there is not a scratch or two of shadow or a blot for the hollow of an eye socket or the like, but even when these are absent it is not the contour which he is drawing—his line follows the mass, suggests the direction of folds or the bagging of muscles, makes sudden deviations, breaks and continues again, bounds a mass of light or loses itself where the swimming shadow would hide it. The very line is potential light and shade.

It is largely his absorption in light and shade that makes Rembrandt so indifferent to beauty of form—that make him, indeed, care for form at all only as it provides surfaces for light to fall on and crannies for shadows to catch in. It was neither by accident, nor altogether from sympathy and love of character, that he painted so many old men and old women. When he was not deeply romantic and poetical he was merely picturesque, and he loved wrinkles as he loved thatched roofs, because they afford so many accidents for the play of light and shade. He haunted the Jews' quarter, delighted in beggars and their rags, screwed his own face into more lines than the map of the Indies, and set even his beloved Saskia to mowing and grimacing that her young face might have folds enough to satisfy his desire of shadows. What had he to do with classic beauty? His nude figures are drawn, as he drew a pig, from the picturesque point of view, and the creased and flabby shapes of his ugly women were better, for his purpose, than would have been the rounded limbs of a Greek nymph.

From a purely technical point of view, then, this is the supreme distinction of Rembrandt; to have devoted himself to the study of chiaroscuro, to have sacrificed everything else to it, to have attained a knowledge of it beyond that of Tintoretto, beyond that of Correggio, beyond that of anyone else before or since; to have made himself, in this one branch of art, the unapproached and unapproachable master, and to have taught many other masters the use of a tool which, while it would not do in their hands what it did in his, was yet capable of performing tasks he had not set it. This alone would be enough for the glory of almost any artist, but with Rembrandt light and shade is far more than a technical accomplishment. It is mystery and sentiment—a means of expressing the inexpressible and of realizing the supernatural—the only means known to art of saying what no one but Rembrandt has said. Look, for instance, at the plate of "Dr. Faustus." One may not quite know what the vision means, but that blazing circle in this room of



DOCTOR FAUSTUS (ABOUT 1651).

shadows means something as clearly beyond nature as the quiet light of the window above is wonted and usual. The old man has risen and stands there, leaning upon his desk, gazing intently, with head a little tilted. He is not frightened, but *we* are. It is only a few black lines on a little square of white paper that we see, and behold—a miracle! We are there in the room and the hair rises upon our heads.

Or go into the galleries of the Louvre and look at a little picture there—not a brilliant looking picture, rather snuffy and brown and insignificant of aspect—a picture that seems to have little determinable form, no color, no visible means of execution, no comprehensible handling. In a lofty room beneath an arch of stone are three men seated at table and a boy who waits upon them. One of the men looks up in surprise. In the second, who has his back toward us, surprise has dawned into recognition, and he clasps his hands as in prayer. The third is breaking bread. There is a dim and wavering aureole about his head, and his face is the face of one who was dead and is alive again. We are with the Pilgrims at Emmaus.

This is the real Rembrandt, the great magician, the incomparable genius; the painter whose vividness and lucidity of imagination, whose depth of insight, whose fullness of sympathy, are unique in the art of the world. With such a man what would be faults in another sink into insignificance or become virtues. His drawing, faulty according to the ordinary standards of correctness, becomes the most wonderful drawing in the world, for it is instinct with life and so expressive that his countless figures are doing whatever they are about with an intensity unparalleled in art. His color, different though it be from that of the great colorists, is that most wholly appropriate and necessary to his thought. His figures, however devoid of physical beauty, are yet ennobled by the presence in them of a living soul. His handling, strange and undecipherable as it is, is the most supple and obedient of servants. In his lifelong observation and profound study of things seen, he had mastered the current language of art and could, when he chose, express himself in it with fluency and entire propriety. For the expression of things unseen he created for himself a language of extraordinary flexibility which no one else has ever learned to speak.

It is his feeling for life, his imaginative insight, his tremulous sensitiveness and intense sympathy which give their supreme value to Rembrandt's great portraits. In all except those that are quite evidently exercises you feel his attentiveness, his humility, his lack of all cleverness or parade of mastery. He is waiting, watching, for the inner life, the real individuality, to peep out in the face, and he is almost always rewarded. You do not care in the least who these people are, or what was their station in life; an old-clothes merchant, an aged housekeeper, a kitchen maid, are as interesting—not more so—as a gentleman or a burgomaster. They are interesting because they are intensely human, intensely alive, because in each of them an individual being with its own nature, its own past, its own thoughts and emotions, looks out of the eyes and speaks with the lips. You may doubt Rembrandt's statements of mere external fact; you may doubt his delineation of features and structure, as you can never doubt those of Frans Hals, for instance; you may wonder that he never saw such elegance and such approach to beauty as Ter Borch and Metzu and Ver Meer have shown us; but you can never doubt the essential fact that these people have lived—are living. This conviction of life, of real existence almost independent of ordinary representation, is such as none of these masters, such as no master—not Velasquez, not Titian, not even Holbein or Raphael, incomparable portrait painters as they are—has given us.

There are many of these wonderful portraits, painted at all periods of Rembrandt's life. Some of them are commissions from well to do patrons, some are evidently painted for his own pleasure and from people who are more likely to have been paid for sitting than to have paid the artist for painting them. There is the "Lady with a Fan" of Buck-



THE LADY WITH THE FAN (1641).
(Buckingham Palace.)

ingham Palace, for once a person of refinement and distinction with a real charm if no great beauty. There are "Elizabeth Bas," in the Rijks Museum of Amsterdam, wealthy, severe, self-complacent, a notable housewife, starched and stiff in her respectability, and that beautiful, kindly, anxious "Old Lady" in the National Gallery. Then there is that homelier couple, "The Ship Builder and His Wife," in Buckingham Palace, and, going down the ranks of human life, there are the infinitely pathetic "Old Woman" of the Hermitage and the simple, healthy "Girl with a Broom" of the same collection. You may look at any of these portraits forever, come back to them again and again, study and restudy them and never tire of them, never exhaust their perennial interest. There is nothing like them—there never will be anything like them.

Now and then, even with members of his own household, the artist forgot his experiments and produced portraits of this quality; once or twice, in etching or painting, with himself in his years of sadness and poverty; once, at least, with Hendrickje, in that superb portrait in the Louvre which makes her a real and comprehensible person to us; once in that splendid idealization of youthful beauty, the portrait of his son Titus in the Kann collection. Several such portraits we have in this country, two of then, fortunately, in public collections where they are accessible to everyone—the "Man with a Black Hat" in the Metropolitan Museum, and "The Orphan" in the Art Institute of Chicago. There are no more perfect single figures than these in all Rembrandt's work, and you must go to Amsterdam to see, in the great group of "The Syndics," anything finer. The picture has been described too often and too well for me to describe it again, and the photographs of it are in everyone's hand. It is the final demonstration of Rembrandt's full power and, unquestionably, the noblest portrait group ever painted.

It is the very humanity and sympathy in Rembrandt which made these portraits possible that is the excuse for his infrequent indecency, his occasional coarseness. Life and character, and the expression and movement of life, were all in all to him, and these he found everywhere. Nothing human was foreign to him, nothing real outside his range of feeling, and he could sympathize with the amours of a friar and a peasant wench in a cornfield as he could with the mingled joy and sorrow of the father who, in the little etching, has outstripped the attendants bearing shoes and garments, and almost stumbles forward in his haste to clasp in his arms the hair-grown, starving prodigal, kneeling there half naked before him, the picture of misery and compunction. His very "vulgarity" and "triviality" sometimes serve him marvelously—his entire absence of pose or of any pretense to exquisiteness of taste. Some homely incident, that no one else would have thought of, comes into his mind and is seized upon and noted with a precision that immediately converts his imagined scene into a thing which has actually happened, a thing experienced and observed. In this very plate of the "Return of the Prodigal" you see the old man's slipper, half off his foot and dragging on the pavement, and that little accuracy serves to convince you of the veracity of all the rest. That was not invented, you say,—it is so that it *was*.

This extraordinary clarity of imagination, this vividness of sight, this compelling truthfulness, is the mark of Rembrandt and is present in nearly all his subject pictures, in nearly all his etchings, above all in his drawings, done for himself alone and to relieve his mind of what must have been almost hallucination. At his strangest, at his most grotesque, he forces you to believe in him—to accept his story as that of an eye-witness. When he is most happily inspired, and his vision most nearly coincides with the antecedently acceptable, no one is so touching or so august. His trick of reality captures you and you experience to the full those emotions which the actual events might have incited. Of the most wonderful of all his pictures "The Supper at Emmaus," I have already spoken; and in Fromen-

tin and in La Farge you will find elaborate descriptions of the scarcely less wonderful "Good Samaritan," but there are many more examples of his way of translating Bible stories into the language of the every-day life about him and of making them, thereby, a thousand fold more appealing and more effective. How many "Holy Families" have been painted, in Italy, in Germany and in Flanders? And where among them shall you find anything like "The Carpenter's Household" of the Louvre, with its warm interior bathed in sunshine from the open window, the father engaged in his daily labor, the gentle mother baring her breast to the child, the grandmother, homely old soul, leaning over the open book in her lap to gaze upon the baby form? Where shall you find a tragic intensity like that of "The Raising of the Cross" at Munich, or a solemn pathos like that of "The Descent from the Cross" in the same gallery, with its pitiful, broken figure, doubled together and sliding sidewise down the sheet, ghostly white in the moonlight, into the reverent hands below? But of all his pictures none is more surprising than the little "Vision of Daniel" at Berlin. The scene is a wild and rocky landscape through which a brook cuts its way deeply. To the extreme right, only partially in the picture, stands the "vision," a sheep with many horns upon its head; on the other side of the brook, timid, with reverted eye, kneels Daniel, a curly headed youth; behind him stands an angel, and it is this angel that is the picture—the most real, the most believable angel ever painted. Draped in white and with a scarf about her waist—for surely it is a young girl's, this slender figure—she leans over him, infinite tenderness in the delicate face framed between flaxen ringlets, and lays one hand lightly upon his shoulder in encouragement, while with the other, in a gesture of adorable naturalness, she points to the vision upon which she bids him look. From her shoulders springs a pair of wings, and *such* wings! So light, so strong, so quivering with life, so obviously a part of her and so necessary to her poise and momentary action, that scepticism is disarmed. It is all very well to argue that wings could not grow there and that she could not fly with them if they did. They *do* grow there, and she *can* fly, and there's an end on't. The original sketch for this composition, in which, for once, Rembrandt mingles an ineffable charm with his usual lucidity, is in the collection of M. Bonnat, and it is one of the most striking proofs of the suddenness and completeness of the great artist's conception. It is very slight—a few scratches of the pen, a few washes for the deeper shadows of the landscape—but the whole thing is there, the attitudes, the lines, the draperies, even the expression of Daniel's face; yet there are slight discrepancies that prove to the trained eye that this is no copy of the picture but the first registry of intention, hot from the brain of its creator.

It is, perhaps, in his etchings and drawings even more than in his paintings that Rembrandt's marvelous fertility of invention manifests itself most clearly. Industrious and unremitting in labor as he was, only a few of his almost countless imaginings could be realized in painting. Many, and some of the most important in thought, the largest in extent and in number of figures, he chose rather to carry out in the slighter form of etching. Many more seem never to have got beyond the first state of expeditious notation of the idea. And in all these inventions—one dislikes to use a word of such mechanical implications as compositions—we see how his mind turned around and around certain subjects, approached them again and again from one or another side, exhausted their possibilities. There are the Old Testament stories of Abraham and Isaac, of Loth and of Joseph, there are the Book of Job and the Parables, of which he never wearied. Above all there is the Life of Christ, and there is the apocryphal Book of Tobit, which seems specially to have haunted him. From these two stories he could not escape until their every phase had been illustrated with his indubitable veracity. And always he approaches these subjects from the Bible in this new way of his own. He is not concerned

with ecclesiastical decoration or with aesthetic propriety—still less with pious revery or aids to devotion. What occupied him is the thought of how things might really have happened, of how they would have looked to one who was there, of how he himself or his neighbors would have felt about them. He could not have understood that modern doctrine of criticism which decries the art that tells a story or depicts an incident—he would have gloried in being what he was, the greatest of illustrators.

Something I have already said about one or two of these illustrations of the Bible. The great plates of "Christ Healing the Sick" and "Christ Preaching" are known to everyone. But there are other and less universally known chapters in Rembrandt's Life of Christ that are equally ineffaceable from the memory. There is the plate known as the "Little Raising of Lazarus," to distinguish it from the earlier, perhaps doubtful, plate which is more frequently seen. Here, as ever, Christ is quite undistinguished, rather mean of aspect; and his expression is less deeply studied than usual. The spectators are variously interested or astonished. All this is good, but it is not this which one remembers. What is unforgettable is the sidewise lurch of the dead man as he raises himself on one elbow from the tomb, the inquiring gaze of his sunken eyes, fixed upon his master, his hollow cheek and relaxed jaw. And all this is indicated with a few loose scratches, kept intentionally thin and delicate that they may not interfere with the whiteness of the paper which stands for the concentration of light upon this part of the subject. There is the "Christ Presented to the People," with its unwonted pomp of arrangement and monumental dignity, with its vividly seen crowd in the foreground which, altering his idea as he rarely did, Rembrandt was content to efface that the grandeur and pathos of the bound figure of the Redeemer might be heightened. There is the "Descent from the Cross" at night by torchlight, the limp figure still attached to the cross by one bleeding foot, the whole composition built upon and determined by the long stretcher which crosses the foreground and which Joseph of Arimathea or Nicodemus is covering with a white sheet that it may receive the beloved remains.

As a last instance of the vigor of imagination shown in the etchings, let us take a plate from another cycle, the "Tobit Blind." The scene is a homely Dutch interior, with a great open fireplace where fishes are drying in the smoke, and Tobit's armchair stands in the chimney corner. The old man, in gown and slippers, has risen hastily, hearing without the step or voice of his long absent son, and is groping for the door. In his agitation his sense of direction has failed him, and he will not reach it. He has overset his wife's spinning wheel, which lies on the floor behind him. But the little dog, the faithful companion of Tobias in all his adventures, has outstripped his master and fawns at the blind man's feet. It is a little bit of truth so admirably observed, so perfectly rendered, set down with such economy of means—no line or touch that does not carry—that it alone were sufficient to proclaim its designer a master of the highest rank.

This, however, is a conscious work of art, addressed to the public, meant to be seen, and it is, perhaps, in his drawings, made for himself alone and meant for no other eyes, that Rembrandt's marvelous shorthand, and the fecundity of his genius, are most apparent. Here are picture after picture, each fully conceived, present to his mind in every detail, ready to paint. He has set them down in scrawls and blots and dashes, almost illegible, at first sight, to others than himself, yet needing only a little good will on our part, the sending forth of our own imagination to meet his, to reveal themselves as perfect. The rest is but a matter of time and opportunity. Some day, when he has the leisure, he will paint or etch them! But there are so many more ideas than days that the leisure never comes and the most part of them have remained forever in the form of hints and projects.

A whole set of them deals with Tobit and his son Tobias, with the angel, and the never forgotten dog. There is the departure, with the mother spinning, the

father, who seems to be recommending the angel to take good care of his son, the son himself, turning his hat in his hand and looking somewhat sheepish, and the dog jumping upon him in joy of the anticipated outing. But for the wings of the angel—always those wonderful wings such as no one else ever drew—it might be a little scene of domestic genre, such as one of our own painters has entitled "Breaking Home Ties." Then there is the result. Finally, there is the vanishing of the angel, the whole family prostrating themselves in prayer as they recognize, at last, his heavenly nature. In all the series there is the same homeliness, the same felicitous notation of gesture and expression, the same sympathy and the same emotion; and each produces the same conviction of entire reality. It is so that the thing must have happened; it could not have happened otherwise.



JOSEPH COMFORTING THE PRISONERS.
(British Museum.)

the journey, with the companions, angelic and human, walking amicably together and talking as they go, while the dog runs on before them. There is the fish leaping from the water and startling Tobias into the loss of his hat, the angel, meanwhile, bidding him not to be afraid; and there is the cutting up of the fish, the angel looking on with absorbed interest, while the dog profits by the occasion to take a drink from the brook. There is the healing of the father's sight, Tobias and his mother busy and anxious, the angel somewhat unconcerned, as sure of

The same qualities are to be found in many other drawings, in "Joseph Comforting the Prisoners," in "Job and His Friends," in "Loth and His Family." The latter drawing is as remarkable as anything even Rembrandt ever did. The whole family is "moving out" carrying their possessions. The father is lamenting, the daughters are sad, the maids unconcerned; but Loth's wife, aged and leaning on a stick, walks on in stony silence and turns a deaf ear to the angel who points out the way. It is not difficult

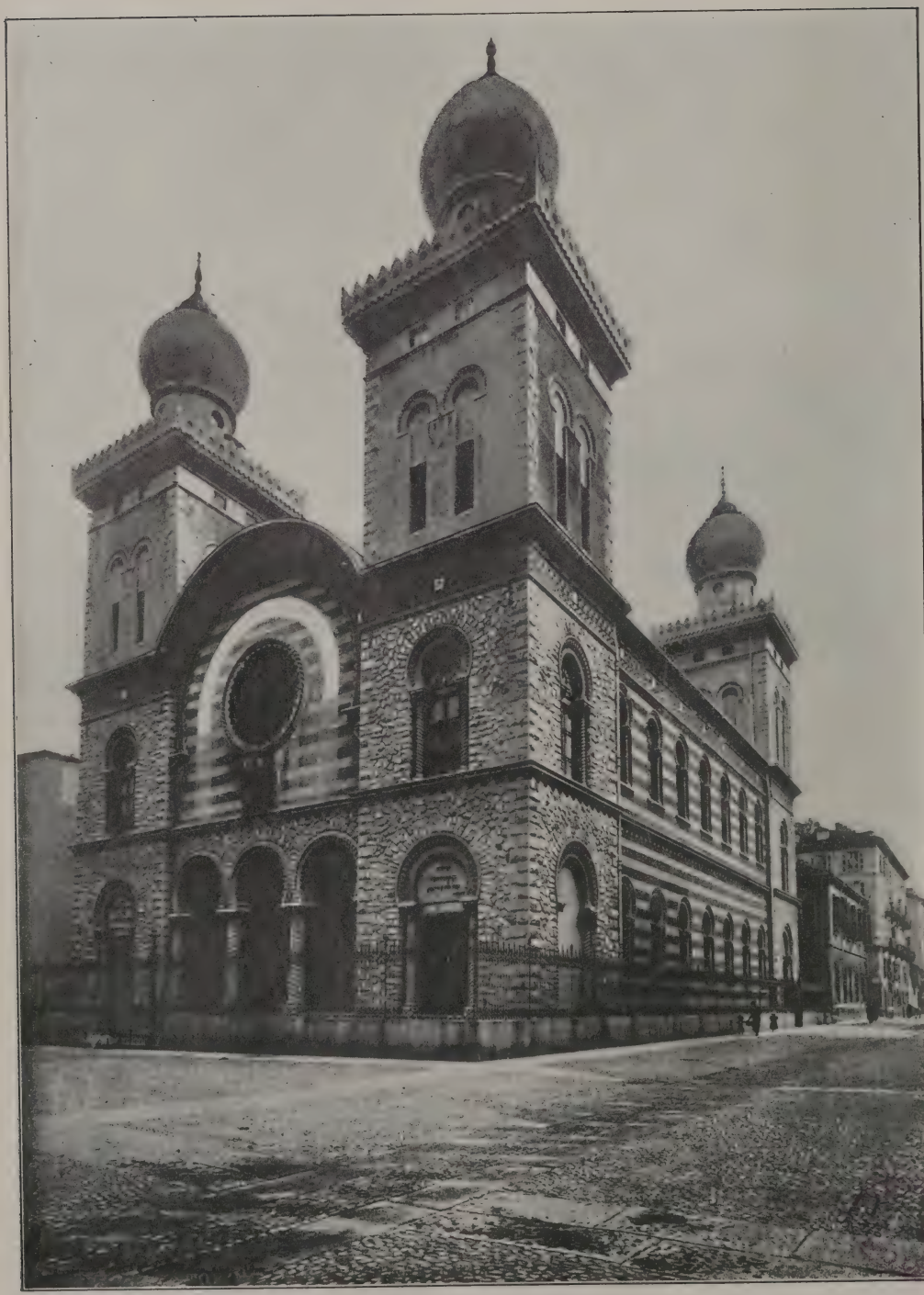
to see who it is that will disobey the divine comand not to look back.

There are others and others. In his forty years of unremitting labor Rembrandt produced about four hundred and fifty paintings that we know, two hundred and sixty to two hundred and seventy etchings, and nearly nine hundred drawings and sketches of one sort or another that have been preserved. How much more he may have done that is lost or destroyed one may only imagine. Of



JOB AND HIS FRIENDS.
Pen study with wash. (Cabinet de Stockholm.)

this vast output of paintings, etchings, drawings, it is not possible that all should be of equal value. There are plates and pictures, among his earlier works especially, that are deliberately picturesque or partly theatrical, compositions that are built up rather than truly imagined. On the other hand there are sketches of no particular subject, a woman in bed, an old man praying, a lame man in the street, or rough notes of animals, a lion, an elephant, that are as full of his particular insight, his penetrating imagination, as are his greatest inventions. He could even make inanimate objects, an old coach or a piece of furniture, permanently interesting to us. In the contemplation of his creations all questions of technique or of taste finally fall away and become unimportant, and we are face to face with a great intellect, a profoundly human soul, a visionary who, as he grew older in years, in experience, in sorrow, and in the sympathy which is the fruit of experience and of sorrow, came more and more to "dream true"; a spirit worthy to rank beside that of another great man whose name I have already coupled with his, beside that of Shakspeare. In thanking you for the patience with which you have listened to my halting efforts to give some idea in words of the character of a genius only to be appreciated after deep study of the works themselves in which it is revealed, I must also thank you for the opportunity you have afforded me of laying my humble tribute before one who was not only one of the immortal masters of the art I too practice, but was one of the supreme poets of all time.



SYNAGOGUE AT TURIN.

The Story of the Synagogue

The story of the synagogue is practically the story of the Jewish people from the Babylonian captivity through successive eras in their history in the East and West, with the alternate light and shade, to the nineteenth century of civil and religious liberty in nearly every land. Such a survey would hardly be complete without a detailed study of the rise and growth of the synagogue in the Orient, its gradual spread as the Jews began to colonize outside of Palestine even before the conquest of Jerusalem by Titus, its appearance in Egypt, Asia Minor and Italy, and then in Central Europe and Spain. A careful inquiry, too, would investigate the influence of clime and conditions on synagogue architecture. How much of this was original and how much borrowed, consciously or not? Did its development run parallel with the mosque and church, adopting features from both? Or did it escape wholly foreign influences and develop along its own lines? What, further, was the origin of the synagogue's interior arrangement and what principles underlay its entire construction?

It is impossible within present limits to give any exhaustive history of the synagogue and its architecture, which can be treated from many points of view, whether of art, religion, or archæology. It will be sufficient merely to introduce the reader to the subject and sketch in outline only the synagogue's eventful story which awaits its capable historian. There is no lack of works which illustrate the church and its history from the earliest date. Stately cathedrals whose foundations were laid in the early Middle Ages still survive with all their



OLD SYNAGOGUE AT WORMS—INTERIOR.

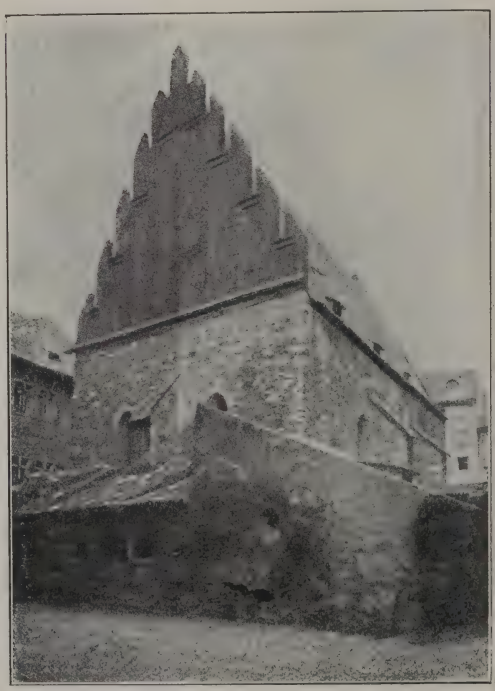
splendor to attract the worshipper and delight the tourist. Superb specimens of various schools of architecture, they embody a spiritual beauty and power which uplift for the time thousands of visitors. Pictures of interior and exterior appear in guide books or are



Ruins of Synagogue at Kafr-Birim, Galilee.

made the subject of more or less elaborate volumes. Distinguished churchmen come to our shores and lecture on the historic fanes of Europe, while our artists and architects turn for instruction and inspiration to their marvellous lines beneath the open sky whether in England or Italy, France or Germany, Belgium or Spain; and they reproduce for us vital elements in the church architecture of the past.

What a contrast is offered by the synagogue! A few of the best examples of mediæval architecture were transformed into churches in Spain and Italy, and are no more distinctly recognized as synagogues in the manuals of art. Others built in times of comparative ease have long since been destroyed by fire or in popular outbreak. A few ruins in Upper Galilee, half-prophetic in their sad suggestiveness; a traditional site here and there in the East, with legend and history indistinguishable; a synagogue in Jerusalem which dates from the 9th century; a Romanesque specimen at Worms of about the year 1100; a humble Gothic edifice in Prague, parts of which are of the 12th or 13th century—this completes the record of the archæologist. It is a miracle that any survived in later periods of still more relentless persecution. Yet one can view synagogues from the 16th, 17th and 18th centuries in Holland, Germany, Italy, Russia, and the Orient, although but few of them are remarkable enough to attract many pilgrims and sightseers. The oldest synagogue in London was originally built in 1702; the Touro Synagogue in Newport, R. I., in pure Colonial style, was

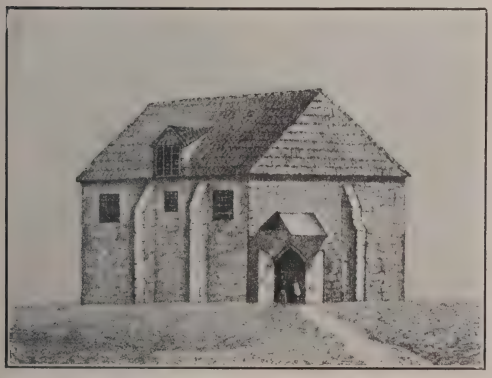


The Old New Synagogue at Prague.

erected in 1762. If we exclude the splendid synagogues which have appeared within the past forty or fifty years and which represent every style from the Classic to the Renaissance but offer little, if any, original contribution to synagogue architecture, the material

is meagre indeed for illustration and comment.

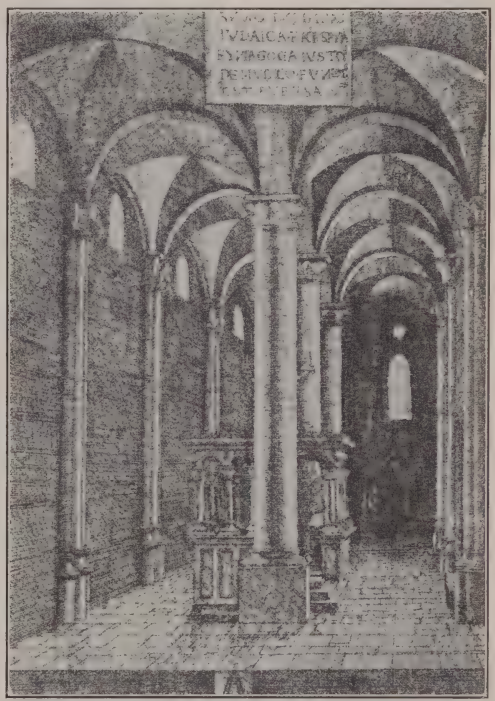
The synagogue was always a living organism, an institutional church nearly from the beginning. School, house of prayer, law court, house of assembly, it was to become occasionally a fortress, where the people were to withstand the enemy or perish amid the flames of the sanctuary. One reads with horror of Becket struck to death at the altar—but thousands have fallen in the synagogues, old and young, men, women and children, uplifting their voices in praise and prayer as they were led to slaughter. The buildings were singularly plain, judging from the rude prints of many mediæval synagogues, but they produce the impression of heroic endeavor and simple living which is suggested by the thought of the old log cabin in the Ohio Valley or the New England meeting-house of an earlier generation. What need of elaborate ornament, when external splendor would only have aroused the sooner popular tumult and doomed the structure to speedier overthrow. So often in the centre of a courtyard, amid the Ghetto's narrow lanes and dwellings built in close contact, the unpretentious synagogue was reared. No pri-



Synagogue at Erfurt (1357).

vate house—such was the pious rule—was to surpass it in height. In the East under Mohammedan sway the synagogue could not be higher than the mosque; and in Armenia when their wily masters built the fane designedly low, the synagogue was constructed still more humbly, so that the worshippers were most comfortable, perhaps, when they prostrated themselves literally in prayer.

In Central Europe the synagogue was the centre of communal life. Here the ancient liturgy, with its *Leitmotif* more national than individual, was recited



Regensburg Synagogue (14th Century). Destroyed by Earthquake, 1519.

with the earnestness of the Covenanters. It is as well to learn, however, that the atmosphere was not one of narrowness or repression. God was described in the historic ritual as the "God of all flesh" and "of all nations," and the lesson was enforced that all men are brethren, with religion no weekly parade but a daily exercise in godliness. If one considers for a moment that the mediæval liturgy was composed in an era of hostility and oppression its breadth and beauty are all the more remarkable. His old prayer-book is the Jew's only book of martyrs; and while it indulges now and then in "righteous indignation," as the modern theologian might express it, pious resignation is the more dominant note.

The inner history of the synagogue is intensely human. It was never inaccessible like the sacred monastery in the Himalayas, far away from the busy world, but it was close to each one's experience and reflected the joy or sorrow of everyday life. It was the meeting-place of the community, long before the modern town-hall proved the people's resort in stirring times, and it became inexpressibly dear to each individual. Here the bridegroom worshipped on the Sabbath after his marriage and was "called to the Law" wearing the praying-scarf which his bride, who sat so proudly in the latticed gallery, had embroidered and given as her wedding gift. Here the tender babe was brought on its first outing and made to touch the sacred scroll of the Pentateuch. Here the grateful mother came to pray after her child's birth. Here the orphan and the mourner recited with such devotion the prescribed benediction which made them praise the Almighty even in the shadow of sorrow. Nor was the sinner forgotten—here he did penance, of which solemn act Uriel Acosta was an illustrious examplar; for he was flogged, although in "a retired corner," in the Amsterdam synagogue in 1633. Further proof of the popular interest in the house of worship is shown by records extant of public announcements on Saturday in synagogue of the results of law-suits and of properties in the market, while lost articles were openly cried and a proclamation of stolen goods was instituted.

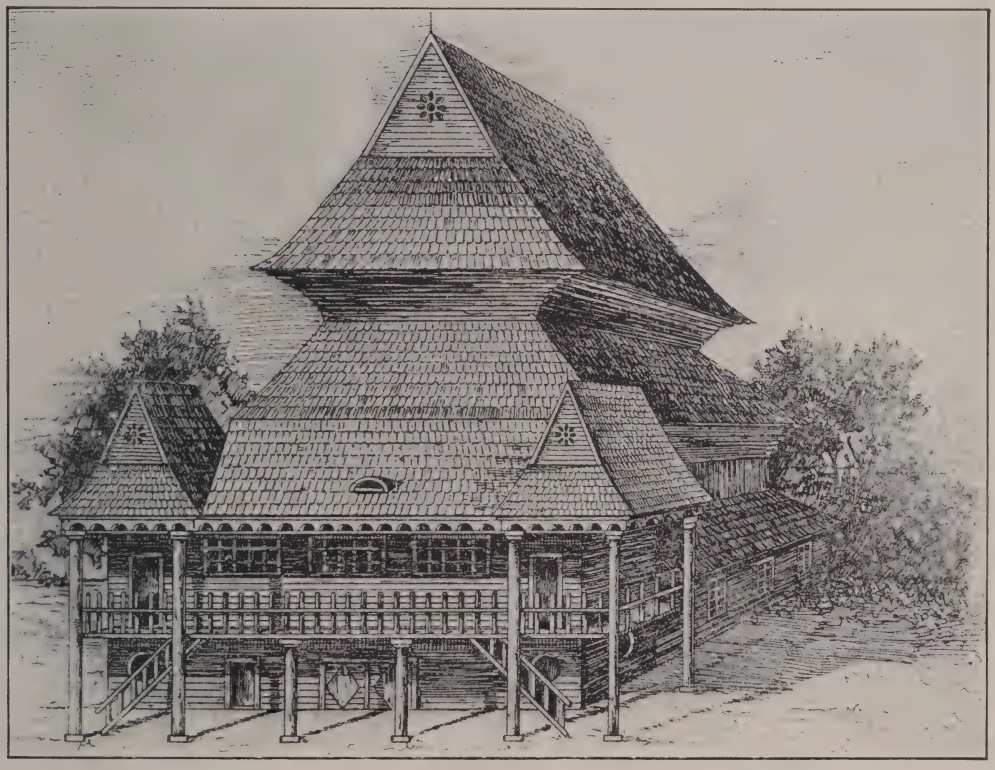


SANTA MARIA LA BLANCHA, TOLEDO.

The original synagogue is traced in legend to King Jehoiachin of Judah, who, a captive in Babylonia, founded such a place of assembly in the district of Nehardea. Certainly places of worship of some character must have been established in the land of the captivity, and the institution was probably transplanted to Palestine on the return. Ezra is expressly mentioned (Neh. viii.) as calling the people to prayer and instruction, he himself reading the Law, as he and the heads of the community stand

upon a wooden platform in the centre of the assembled worshippers. The intellectual character of the synagogue, which was not for prayers only, was thus early emphasized.

The spread of the synagogue was rapid, even before the final downfall of the Temple. It must have been a public necessity, to infer from references in the Talmud to 480 synagogues in Jerusalem which were required for the host of foreign Jews who visited the Temple when its sacrificial service was in full swing. Thus in the shadow of the larger house were synagogues of the Alexandrians, Libertines, Cyrenians, Elymaeans and Asiatics. In Egypt, where there lived, according to Philo, nearly a million Jews, was a famous synagogue, the Basilica, in Alexandria, one of the wonders of its age. Many are the allusions in the New Testament to synagogues in Damascus, Antioch, Athens, Corinth and elsewhere, outside the limits of Palestine, and to Nazareth and Capernaum upon its soil. In the reign of Augustus Caesar Rome had many synagogues, which led to the conversion of some men and women of prominence, as the Romans of both sexes found pleasure in visiting the places of worship, even if in later years the Jew and his festivals became the sport of the satirists. When the Christians of Rome in after centuries burnt down a synagogue and Maximus, the usurper, commanded the Roman Senate to rebuild it at the expense of the state, he was termed in derision a Jew by Ambrosius of Milan. Gradually to the East and the West and the isles of the sea the synagogue spread, and whether by the running stream or seashore, to admit of ablutions, in crowded cities or in forest or deserted village, far distant from the track of the caravan, it resisted every attack and became the people's stronghold.



WOODEN SYNAGOGUE, POGREBYSZCZE, POLAND (17TH CENTURY).

As was the custom among Christian and Mohammedan, the synagogue was often built close to the tombs of famous rabbis or ascribed to them as founders. The celebrated Petachia in his travels, towards the end of the twelfth century, tells of seeing at Nisibis two synagogues erected by Ezra the Scribe, and at Bagdad three, including the one which tradition refers to Daniel. At Tiberias he visited the synagogue founded by Joshua, and at Damascus the four reared by Elieser ben Asariah, a rabbi of the first Christian century. Petachia was no Münchausen, but gave the story as he was told. Alexandria has a so-called Elijah synagogue which derives its name from the legend that Elijah dwelt for a time on the spot. Into its neighboring houses weak and ailing Jews and Mohammedans are piously borne in the fond hope that Elijah, who, among other traditional qualities, restores to health, may heal their wounds and infirmities. You can still be shown at Tiberias Rabbi Meir's synagogue, and near Safet the synagogue ascribed to the illustrious Simon ben Jochai.

The list of famous synagogues, while not lengthy, includes some of historic interest. It begins with the Basilica of Alexandria, which fell when the prosperous Jewish community vanished in a sudden whirlwind of persecution (about 110 of the common era). To paraphrase the description in the Talmud, he who never beheld it never saw the majesty of Israel. It was like a basilica, colonnade within colonnade, crowded often with a host of people twice as large as departed with Moses from Egypt. There, too, could be seen golden chairs inlaid with precious stones corresponding in number with the seventy elders of the Sanhedrim, the cost of each seat being estimated at twenty-five million golden denarii. On an elevation of wood in the centre stood the choir leader. Each guild—for the different arts and trades had their separate guilds before the practice arose in the German mediaeval towns, with which it is usually associated—had its own place, so that a stranger might recognize his own trade and join his comrades. The responses of the vast congregation had to be directed by a flag signal—so immense was the edifice.

It was in Spain where synagogues of surpassing beauty began to be built. The age was called a golden one for art, science and literature, centuries before Shakespeare. But the breathing spell for the Jew was not of long continuance. When Cordova fell, in 1148, its magnificent synagogues were destroyed. Toledo had a number of splendidly built homes of worship, two of which exist after varied transformations and arouse



Synagogue, Florence, Italy.

the visitor's admiration. El Transito was constructed by the largess of Samuel Abulafia, in 1357. Partly Gothic and partly Moorish, it retains traces of its former grandeur. It consists of several naves separated from each other by columns and arches. The upper part of the walls is decorated with delicately cut arabesques, within which can be read Psalm lxxx. in Hebrew, in white characters on green ground. Inscriptions in bas-relief on the north and south sides recite the merits of the founder and of

Don Pedro of Castile. By a sudden change of fortune, Abulafia, once Don Pedro's trusted treasurer and adviser, died under the torture, only three years after the synagogue was completed (1360). He was spared the knowledge that 150 years later the edifice was to be changed into a church, which was no rare proceeding in the Middle Ages, it being easier to convert a synagogue than its worshippers. To-day it is being restored by the Spanish government, the gypsum which was plentifully employed to hide the decorations is to be removed

at Venice, whose architect was Sansovino, and which dates from the sixteenth century, in the spacious style of the time, suggesting the wealth and culture of its Jewish residents; the Old-New Synagogue at Prague, around which cluster fanciful legends; the old synagogue at Worms, with its traditions of the famous commentator Rashi, both crowned with venerable age and the dignity of pilgrim shrines—these, perhaps, complete the roll of the most memorable synagogues in Central Europe. In the far East, however, are various synagogues which have



SYNAGOGUE AT WARSAW, RUSSIA.

—a kindly act on the part of the authorities, although it is doubtful if the edifice would again be used by the Jewish community, unless the latter be considerably increased by fresh accessions.

The Portugese synagogue in Amsterdam, with its memories of Spinoza; the Bevis Marks synagogue, London, originally built in 1702, and for which the Quaker architect would receive no remuneration except its actual cost (£2,750), and in whose roof was incorporated as a gift from Queen Anne a beam from a royal ship; the synagogue

a remarkable antiquity, if we are to believe the credulous. It is very probable that the origin of most of them is draped in as much myth as the once curious synagogue at Kai Fung Foo, in the province of Honan, China, before poverty dismantled the edifice and sold its ornaments and holy equipment for bread and raiment.

In a letter from Venice Goethe tells how he succeeded in hearing anew the classical song of the gondolier, whose melody, with its memories of Tasso and Ariosto, had long since been silenced. To

gain an accurate knowledge of the synagogue, we must put ourselves *en rapport* with its conditions in every age, and then can we appreciate its powers of resistance. In the fifth century the building of new synagogues was prohibited by Theodosius II., whose decree was renewed with increased severity by Justinian, a century later. Theodoric gave no hearty assent to the request of the Jews of Genoa to be allowed to put their synagogue into better repair, but he was kindlier disposed when he condemned the Roman commune to pay for the synagogue which a mob in the imperial city had burnt. A synagogue in Sicily was destroyed by Gregory I. Omar I. showed little consideration to church or synagogue, while Omar II. (717-20), wrote to his governors: "Do not pull down a church or synagogue, but do not allow new ones to be built." New synagogues were prohibited by law in the reign of Alfonso X. of Castile (1252-84). The Jews of England were forbidden by Stephen Langton, at the Council of Oxford (1222) to erect synagogues. In 1442 the Bishop of Leon and Castile received a decree from Pope Eugenius IV., forbidding the building of new synagogues. Against the synagogues of Antioch how Chrysostom thundered, calling them infamous theatres and dens of robbers. Theodosius the Great (379-395) expressly commanded the Bishop of Callinicus in Northern Mesopotamia to rebuild at his own expense the synagogue which he had caused to be burnt—an act of justice which was imitated by the Byzantine Emperor Arcadius (395-408), who protected the synagogue against the clergy of Illyria. While Cyril of Alexandria, whose name will always be associated with Hypatia's death, induced the mob to destroy the synagogue in that city, Theodosius II. made the clergy and people of Antioch restore the synagogue to the Jews. Martin V., who in 1419



SYNAGOGUE AT HANOVER, GERMANY.

issued a bull wherein it was stated that Jews should not be molested in their synagogues, was not the only Pope who showed a kindly spirit. The churchmen of Sens were inflamed in the days of Innocent III. because the synagogue's structure was higher than the church, although in the fourteenth century in



GLOGAU SYNAGOGUE, GERMANY.

Rome church and synagogue were close neighbors without awakening any ill-feeling. In Hamburg as late as 1612 Jews were not allowed to have synagogues; nor was the privilege to have a place of worship in New Amsterdam and early New York secured without a struggle. Such were the varying fortunes of the synagogue, in different times and in different places, which can hardly be realized in favored lands to-day.

The historic Old-New Synagogue of Prague furnishes a good illustration of the experiences which have been endured from age to age. Its early origin is proved by the fact that in 1142 it was destroyed by fire, although speedily rebuilt. In 1336 King John robbed it of gold and silver; in 1389 it was the scene of ghastly persecution, men, women and children being slain within its walls. An elegy composed shortly afterwards is still recited in the synagogue on the Day of Atonement, in memory of that catastrophe. The synagogue was ever the

centre of similar scenes, as the Jews were subjected to the caprice of their rulers. In 1744, when the Prussians abandoned Prague, the house of worship suffered severely and it was plundered by Maria Theresa's troops. In 1784, when the Moldau had a disastrous inundation, the synagogue was injured. Yet amid the ravages of fire and water, and ruffianly desecration in war time, it has survived. to the fact which Prof. Goldwin Smith once, when Disraeli's satire was still rankling, denied—that Jews can be patriots.

Many are the legends which are associated with the edifice, whose rather sombre interior has been renovated, but none is more suggestive than that of the dove—a bird which is popular in folklore. During one of the most extensive



STRASBURG SYNAGOGUE, GERMANY.

There can be seen hanging in the synagogue's interior a banner richly embroidered with gold and suitably inscribed, an heirloom in which all take pride. This was given to the congregation, according to one version, by Charles IV., and according to another it was a reward for their courageous defence of the city during the siege by the Swedes in 1648. No symbol could be happier in its testimony conflagrations in the Ghetto, when the synagogue seemed doomed, a dove was observed alighting upon the roof's highest pinnacle and keeping its perilous place untouched and unterrified amid the smoke and flame from adjacent dwellings which came ever nearer. Through those hours of dismay the dove never left its perch for a moment, but held its post like a sentinel to repel disaster. Then

when the fire had been stayed and danger averted, the dove, as if satisfied that its presence was no longer required, took to flight and was seen no more, while the people wondered at the miracle.

Hardly less remarkable was the fate of the synagogue of Frankfort-on-the-Main. In 1241, the year of the first massacre of the Jews, the synagogue suffered severely, and its unpleasant experience was repeated in 1349. When the Jewish quarter was transferred in 1462, the synagogue was made to serve general communal purposes. In 1874 the foundations of the old structure were revealed—it consisted of a square apartment with a half-round niche for the scrolls of the Law; on the northern side was the women's synagogue. Before the new Jewish quarter was occupied, in 1461, a synagogue was built at the city's cost, close to which, in 1603, a new edifice was erected. Both were attacked by the mob in 1614 and were burnt to the ground in 1711; but the restoration began in the same year on the old site and with the old materials. In 1854 it was torn down to make room for the present edifice, not far from the original home of the Rothschilds.



SYNAGOGUE AT TAVLATKEP.

If the old synagogues which survive breathe of the stormy past, the new synagogue at Rome, which was dedicated not many months ago and whose site was given by the municipality in exchange for a strip of ground in the Ghetto, has a

more exultant atmosphere; for its stately façade and magnificent interior suggest the new century and the progress which has been won. The oldest Jewish community in Europe, its existence for 2,000 years is little short of a miracle, for despite unhealthy quarters bordering on the Tiber, in which it has been caged for centuries, until recent decades, it has survived its more or less aristocratic foes—



ST. PETERSBURG SYNAGOGUE, RUSSIA.

Emperor, noble and prelate. While the condition of the Jews of Rome was often bearable, compared with the fate of their brethren in the greater part of Europe, when Paul IV., in 1556, officially established the Ghetto—the word is of Venetian origin—the most odious forms of persecution became the fashion. Here for two centuries the Jews had to participate with asses, buffaloes and Barbary steeds, in the races on the Corso, amid the shouts and ribaldry of the multitude. Here for many hundred years they had to receive each new Pope, with knees bent in homage and holding in their hands the scrolls of the Law. Here as late as 1847 Jews above the age of 12 were whipped into attendance at church on Saturday afternoons so that they might be converted. Here they were allowed to have only one building as a synagogue, wherein, until it was destroyed by fire in 1893, five separate congregations were housed. Here, too, their occupations were often restricted by law to dealing in old clothes, rags and iron. It was enough to devitalize any community, but the treatment did not kill, and out of their midst have gone forth the first lexicographer of the Tal-

mud, a poet friend of Dante, famous writers, physicians, musicians.

It was in 1870, after desultory efforts, that the Jews of Rome took effective steps to have the Ghetto destroyed, with the ascension of Victor Emanuel. Fifteen years later the noxious quarter was levelled. The new synagogue, built in a different section, tells the story of emancipation. If stones could speak, what could not the Arch of Titus—dating from 70 of the common era—tell of the



Breslau Synagogue, Germany.

whirligig of time which brings its revenges, but few more decisive, to rejoice the cold chiseled figures of Jewish captives from Jerusalem, than that new temple where the Law is still recited, despite the legions of Vespasian and eighteen centuries of Rome's sovereignty in varied forms! Do the old occupants of the Pantheon know of the sacrilege, and what would Horace or Juvenal or Tacitus say now of the synagogue?

One is tempted to dwell at greater length on the varied fortunes of the synagogue and the legends that twine around the old structures, but a subject of wider interest must be considered—its architecture. One might infer from popular impressions of Jewish exclusiveness that the synagogue had its special form of architecture from which a departure was heresy. The fact is, there is no distinctly Jewish architecture—it is eclectic and varies with the environment. In Jerusalem an old synagogue has the appearance of a mosque. The interior of the Romanesque synagogue of Regensburg, which centuries ago fell a prey to the flames, has the lines of the Cathedral of Spires. The St. Petersburg synagogue has unmistakably the characteristic exterior of a Russian Greek Church. Perhaps the Gothic and Moorish in varied modifications are seen most frequently, but although the arch, the dome and the minaret are often presented, the steeple and the belfry are absent. Perhaps the synagogue is hospitable enough to adopt these in the future.

The synagogue ruins in Galilee, dating from 150 to 300 of the common era, are of Roman character in their masonry, moulding and ornamentation—proving how early current styles were adopted. Toledo's famous synagogue, changed into a church in 1405, and known as Santa Maria la Blancha, is built after the most approved Moorish-Spanish design, which can only faintly be seen in illustration. Its plan is that of a basilica, the ground floor tiled, being an oblong square about 90 by 65 feet, divided into five naves or aisles, divided by four rows of octagon pillars, nine in each row. Horseshoe arches of peculiar Moorish pattern rise from these columns. Over the arches, whose spandrels are carved into elegant rose-patterns, is placed a second arcade, ornamented with pure Byzantine work, appearing like stone-lace. A third series of stalactite archlets rests upon double pillarets, crowned by an elaborate frieze reaching to the roof. This roof, though of wood, has the durability of rock, and, black with age, still shows traces of gold ornamentation. The edifice was used as a Magdalen Asylum in 1550, and on the



NEW SYNAGOGUE AT PARIS, FRANCE—INTERIOR.



THE SYNAGOGUE AT ROME, RECENTLY COMPLETED.

French invasion, in 1792, was appropriated for military barracks.

Sicily has a Gothic Catholic church which was formerly a synagogue. The wooden structures to be found originally in Poland and parts of Russia, from the sixteenth and seventeenth centuries, and somewhat later, have been made the subject of special monographs. Some of these houses of worship were built as bulwarks against Tartar inroads; others with their flat roofs and openings show indubitable signs that they could harbor cannon when the Jews were forced to defend themselves. They form a curious study for the modern architect, and are not likely to serve as models for our days.

The latest synagogues built on the broad places of the chief cities and no longer hidden in the narrow Ghetto, represent all styles of architecture. The Classic, the Renaissance, the Byzantine, the Romanesque, with a blending of the Gothic and the Moorish, can be found in all directions. The new synagogues in Szegedin and Temesvar; in Berlin, Strasburg and Cologne; in Florence, Rome and Turin; with similar edifices in Budapest, Breslau, Glogau, Hanover, Koenigsberg, Munich, Paris, Vienna and Warsaw—show freedom and beauty in their construction. The same variety of style is illustrated in American synagogues and temples.

A word only in this connection as to the interior arrangement that reproduces in certain features the lines of the older tabernacle, which itself suggested interior arrangements in Solomon's Temple. In the centre of the main floor is usually an elevated platform from which the prayers are read. Directly facing the entrance from the vestibule, which is generally at the western end, so that the synagogue may face the east, is the Ark, or receptacle for the scrolls of the Law or Pentateuch, before which is hung a curtain. In the old synagogues there was either a latticed gallery or a special room for women worshippers. In many of the later synagogues, reading desk and pulpit are combined before the Ark, while in reformed American congregations family pews have been introduced, thus doing away with the Oriental feature of the women's gallery. It can readily be seen how Ark, curtain, gallery and columns lend themselves to splendid and unique ornamentation. Although the plastic art has received little encouragement, carved wood and rich marbles are generally employed, onyx, gold and mosaics being used with fine effect. In the Orient many a synagogue whose exterior is sombre and uninviting has magnificent interior furnishings and decorations. The Italian synagogues, in particular, in a land where artistic genius is almost universal, are remarkable for the costly embroidered curtains and architectural beauty of the Ark, in whose enrichment a generous rivalry is exhibited. In this respect a synagogue appears like a votive shrine, and elaborate gifts, often women's exquisite handiwork, are treasured from generation to generation until they acquire a venerable age, to become a powerful object lesson to the young and to the old worshipper matters for pious contemplation.

Abram S. Isaacs.

Converse Manor

Converse Manor, at Greenwich, Conn., which is illustrated herewith, is an exceedingly interesting example of contemporary American domestic architecture. It has many of the virtues and some of the faults of the best work which the American architect is producing in this field. In



Bell, Clock and Water Tower on Mr. Converse's Estate.
(Photo by Alman & Co.)

the present instance the designer, Mr. Donn Barber, has evidently had both a liberal and a trusting client. The house and the grounds, while their scale does not compare with that of the largest American country residences, are spacious and expensive enough to offer the architect as good an opportunity as he could desire. The owner of the house has evidently allowed the architect a free hand. The most durable materials and the best methods of construction have been adopted. Every detail of the design, both inside and outside of the building, has been most carefully studied, and shows the owner had practically placed himself in the hands of the architect. The latter has evidently been consulted quite as much about the furniture as about any other detail connected with the appearance of the house, and the consequence is that the hangings, the sofas, the chairs and the fixtures which have been placed in each room harmonize with its architectural character. That the architect should have been allowed so much authority may not seem strange to our readers when they remember the many houses which have recently been designed in just this way; but they should also remember that in America housebuilders have only recently been treating their architects as independent and competent experts, to whom full authority should be granted. Consequently, every additional illustration of this sort of thing should be a source of congratulation, because they all make for the prevalence of better architectural standards in American domestic work.

Mr. Donn Barber has justified the responsibility which the owner has placed upon him. One may or may not like this sort of house, but there can be no doubt every detail and aspect of it is the result of intelligent and skilful designing and planning, while at the same time, with all the care which the architect has exercised, he has entirely avoided the possible fault of pedantry, and the house does not belong to any particular period or to any particular style. Probably it arouses English associations as much as any other, and yet it is in many respects entirely un-English. One might have expected that a designer with Mr. Barber's training would have found it difficult to escape the influence



CONVERSE MANOR, THE ESTATE OF MR. E. C. CONVERSE.—MAIN APPROACH TO THE HOUSE.

Greenwich, Conn. Donn Barber, Architect.

(Photo by Alman & Co.)



CONVERSE MANOR, THE ESTATE OF MR. E. C. CONVERSE.—NEARER VIEW OF FRONT.

Greenwich, Conn. Donn Barber, Architect.

(Photo by Alman & Co.)



CONVERSE MANOR, THE ESTATE OF MR. E. C. CONVERSE.—THE STABLES.
Greenwich, Conn. Donn Barber, Architect.
(Photo by Alman & Co.)



CONVERSE MANOR, THE ESTATE OF MR. E. C. CONVERSE.—SIDE VIEW AND PORTE COCHERE.
Greenwich, Conn. Donn Barber, Architect.
(Photo by Alman & Co.)



CONVERSE MANOR, THE ESTATE OF MR. E. C. CONVERSE.—UPPER PART OF LIVING HALL AND GALLERY.

Greenwich, Conn. Donn Barber, Architect.

(Photo by Alman & Co.)



CONVERSE MANOR, THE ESTATE OF MR. E. C. CONVERSE.—MAIN STAIRCASE.

Greenwich, Conn. Donn Barber, Architect.

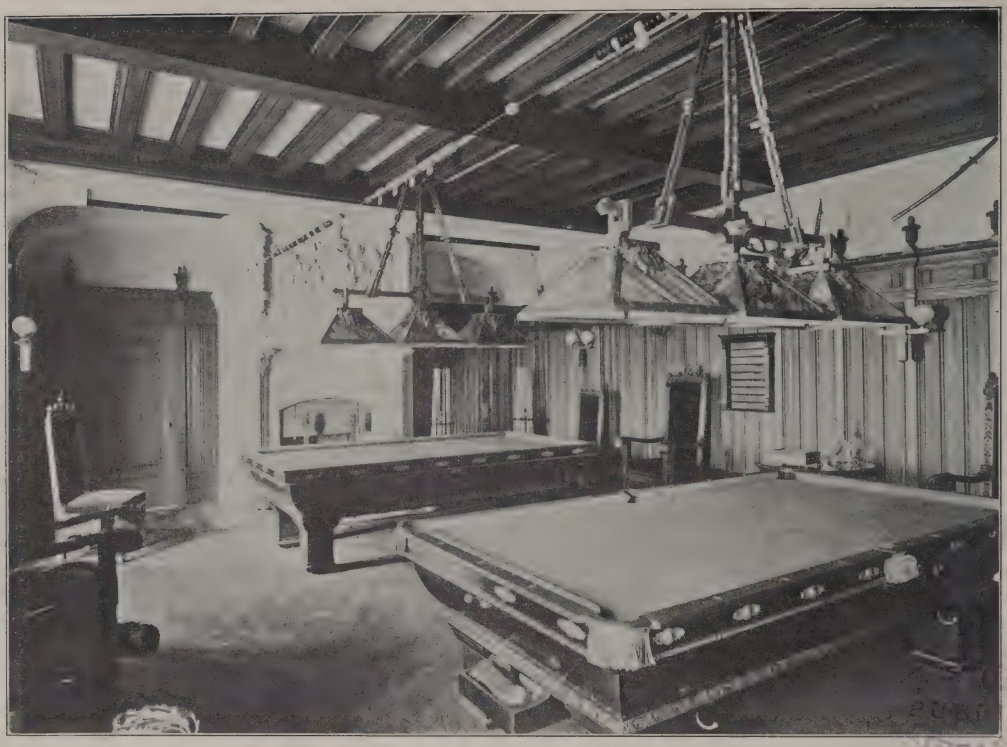
(Photo by Alman & Co.)



CONVERSE MANOR, THE ESTATE OF MR. E. C. CONVERSE.—A BEDROOM.
Greenwich, Conn. Donn Barber, Architect.
(Photo by Alman & Co.)



CONVERSE MANOR, THE ESTATE OF MR. E. C. CONVERSE.—THE DRAWING ROOM.
Greenwich, Conn. Donn Barber, Architect.
(Photo by Alman & Co.)



CONVERSE MANOR, THE ESTATE OF MR. E. C. CONVERSE—THE BILLIARD ROOM.
Greenwich, Conn. Donn Barber, Architect.
(Photo by Alman & Co.)



CONVERSE MANOR, THE ESTATE OF MR. E. C. CONVERSE—THE LIVING ROOM.
Greenwich, Conn. Donn Barber, Architect.
(Photo by Alman & Co.)



CONVERSE MANOR, THE ESTATE OF MR. E. C. CONVERSE—THE DINING ROOM.
Greenwich, Conn. (Photo by Alman & Co.) Donn Barber, Architect.



CONVERSE MANOR. THE ESTATE OF MR. E C. CONVERSE—THE KITCHEN.
Greenwich, Conn. Donn Barber, Architect.
(Photo by Alman & Co.)

of French models, but however much the method of the design may have come from France, the effect of the building is not French. In general form, indeed, the high-pitched roof and the two symmetrical wings and gables suggest some of the later French châteaux, and the landscape gardening is more French than anything else, but the rough stonework, which gives so much of its character to the building, is not at all French. The truth is, of course, that the form and appearance of the house is the outcome of composite influences derived from several different sources, and these composite influences are frankly expressed in the building. One can hardly say that the architectural issue of these composite influences is American, but at least it is not anything else than American, and it is as near to being American as at the present time anything architectural can be. The Converse house shows that mixture of symmetry and picturesqueness, of freedom and careful regulation, which the American architectural conscience is coming more and more to demand, and that is one reason why it is such a significant modern American architectural instance.

If, however, it has the typical merits of the good architect's houses of to-day, it also has some of their defects. A tolerably large acquaintance with such houses has resulted in the conclusion that these defects are to be found chiefly in three directions. The good American architect is, in the first place, both more experienced and better qualified to design houses than he is the grounds around a house. It is rarely that the lay-out and the planting of the grounds really adds either to the attractiveness of the house or to the propriety of its architectural effect; and the Converse house is no exception to this rule. It is true that, in examining the illustrations, one must recognize the fact that the planting has not as yet had sufficient time to grow; but there is no indication that when it does grow it will fulfil its purpose. The landscape layout is uninteresting and arid, and the planting will never sufficiently fill the empty spaces and give scale to the architecture. It is, perhaps, for this reason that the general appearance of the house, in spite of the many excellent qualities of the design, is somewhat unattractive. It is, indeed, thoroughly domestic in character, and it does not in the least suggest a palace, in which a modern American family could not appropriately live. But it lacks charm. Both inside and out it wears rather an assertive and formidable air than a gracious and smiling one, and, so far as the exterior is concerned, a better scheme of landscape gardening would do much to give the house a more genial aspect, the lack of which it shares with many other American houses designed under similar conditions. The third defect, to which attention should be called, is that its design has not been sufficiently considered from every point of view. It looks very well from the several points of view whereby it is seen in the accompanying illustrations; but there are other points of view from which its aspect is not merely formidable, but forbidding. That is, of course, always the danger which an architect runs who seeks to make a house with a very irregular plan and a picturesque design symmetrical from one point of view. Such a house is not likely to look well from other points of view; and later more trees should be planted, in order to cut off some of these less attractive aspects of the house.

A Successful Country House Alteration

A successful country house alteration is the house of Mr. Grafton St. L. Abbott, at Concord, Mass. It is situated on a tract of about two hundred and fifty acres, which has in a few years been made very attractive by a little care and the application of good sense combined with an eye for the beautiful. The illustrations show the house situated in the midst of a sward, a portion of which has been treated as a garden and surrounded by a young and flourishing hedge of arbor vitae. Figure 3 is a view from the house toward the road, and shows a naturalistic and effective arrangement of paths, grass beds and walks, which are entered through a little rustic pergola on brick piers, by a narrow path for pedestrians, and a carriage drive running parallel and terminating at the side of the house alongside the conservatory. The first impression of the house is one of lowness, the first floor being but a step above ground level. This is made possible, that is, from a sanitary point of view, by the sound construction of the floor, which is of concrete and finished appropriately to the different rooms, either in cement, tile, or covered with wood. Only a part of the house has a cellar under it, and in this part is located the heating apparatus. The remainder of the floor rests on battens. The plan of the house was not composed with a view to the exterior appearance, it being developed solely as might best suit the owner's convenience and fancy; and considering this limitation (for such it must be) on the architect, the result is very successful in its entirety. The exterior indicates plainly a small house with additions (Figs. 1 and 2). It is an acknowledged alteration, and as such the architect has tried to make the most of the conditions. Its different parts are of various constructions, the central wing or original four-room house, with the dining-room addition, is of ordinary frame construction, covered with wire lath and plastered, while the large ell, which in Fig. 2 is partly hidden behind a tree, is of brick. The resulting plan is accordingly so drawn out that a vista of over ninety feet runs the entire length of the house from the dining-room and conservatory at one end to the drawing-room at the other end. It is in the interiors that the architect, Mr. Philip B. Howard, of Boston, has done himself proud. The free and idiomatic use of wood and the low general effect of the rooms is very admirable; many of them have timber ceilings, the beams for which were obtained right on the estate. The general interior treatment still further accentuates the already low rooms, and produces a very pleasing effect of domesticity. The floors, too, assist in producing this effect, especially those in the reception and dining rooms. The hallway shown in Fig. 7 is the only room in which any kind of formal treatment has been indulged in, and here the projection of the mouldings is slight and the color white, producing the effect of almost smooth walls in contrast with the heavy, dark ceiling timbers. The door to the right in Fig. 7 leads to the staircase hall, which reveals some splendid wood wall timbering, and the round-headed entrance door, with two very attractive iron hinges (Fig. 6). The reception room (Fig. 4) is an unusually large-looking room for a house of this size, and is in fact a large room, and far too wide to be safely spanned by the light ceiling beams, which are, in reality, only casings hiding the real supports of steel. The fireplace wall is here very effectively treated, displaying to good advantage some beautiful tapestries. The windows at the farther end of the room are happy, in that they give, with the deep window-seat recess, a feeling of strength, and restore one's confidence in the construction, contrasting with the thin ceiling beams mentioned above. In the dining-room (Fig. 5), again, there are beams to support the ceiling, but they are real in this instance, and one of



FIG. 1. MR. GRAFTON ST. L. ABBOTT'S HOUSE—SIDE VIEW FROM CARRIAGE DRIVE.

Concord, Mass. (Photo by M. H. Northend.) Philip B. Howard, Architect.



FIG. 2. MR. GRAFTON ST. L. ABBOTT'S HOUSE—FRONT VIEW FROM THE GARDEN.

Concord, Mass. (Photo by M. H. Northend.) Philip B. Howard, Architect.



FIG. 3. THE GARDEN OF MR. ABBOTT'S HOUSE.
(Photo by M. H. Northend.)

Concord, Mass. Philip B. Howard, Architect.

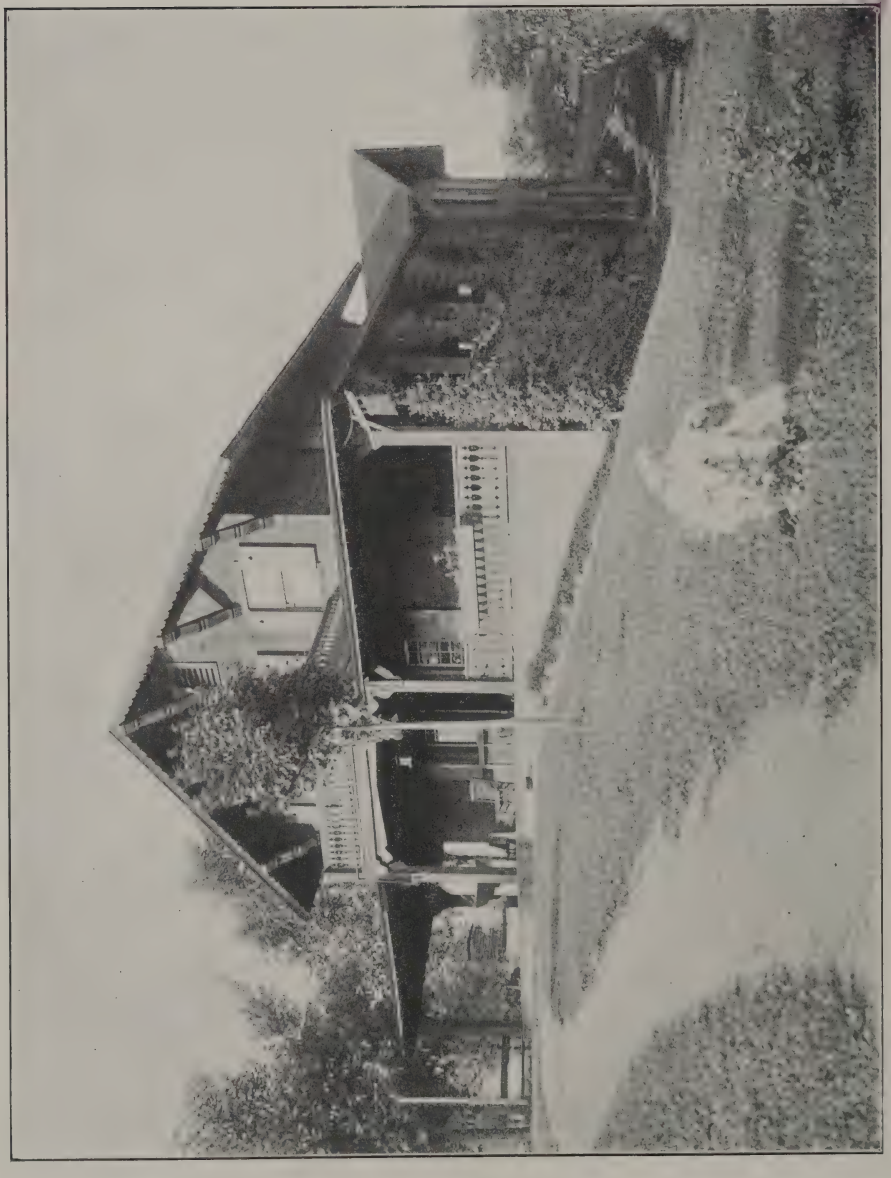
them is supported over the fireplace by a cement arch, presumably to carry some concentrated load transmitted from the second floor along the line of the arch. Beyond the arch the ceiling beams become smaller, and increase in number, being merely decorative. The latticed window seen in this room gives a glimpse of the conservatory, which, during cold weather, is abloom with rare chrysanthemums and tropical plants.

The altering and enlarging of old houses is so often an ill-advised operation, seldom producing results commensurate with the trouble and expenditure, that it is generally discouraged by the profession. But the result in this case will, no doubt, commend itself to the attention of many house owners who are contemplating alterations. The results in such cases must, however, depend entirely on the rationality of the clients' requirements, and the ability of the architect to successfully resolve the resulting difficulties, which are often not easily overcome.



THE CHIMNEY BREAST IN THE LIVING ROOM, LOOKING THROUGH INTO THE LIBRARY.—THE HOUSE OF MR. LIVINGSTON JENKS.

San Francisco, Cal. Myron Hunt, Architect.



Cleveland, O. "SCRAMBLE INN." William A. Bohnard, Architect.

NOTES & COMMENTS

UNIVERSITY OF THE FENWAY

They are beginning to talk in Boston of "the University of the Fenway." There are 5,000 students this year at the various educational institutions which — without common president, faculty or administrative office—are there gathered together. The unity of the group is in its appearance, not in organic connection, but already this architectural unity is, it is claimed, such a reality as Yale or Harvard or the "Acropolis" on New York's Morningside Heights cannot even dream of. Not that there are no discords. There is a red storage warehouse on Huntington Avenue, a dwelling with light basement and flaunting red brick above, and the "well proportioned but aggressively scarlet Tufts Medical College" annoyingly near at hand, writes Frederic W. Coburn in the Boston "Transcript," while "the key in which this new university ought to be kept is"—the Harvard Medical School having struck the note—"that of gleaming white marble and soft limestone amidst sombre poplars and maples." These are the same color effects, he notes, as those of a glorified New England village, where one finds elm-shaded streets with white houses that have green blinds and stand back from the street amid masses of privet, of Norway spruce and of apple trees. The Gothic is barred from the Fenway University, and the style is formal and conventional, dignified and restrained. Some vistas have yet to be opened, especially of the new Christian Science Cathedral; some roads laid down that will accent various axes; some adequate approaches made; but, considering the lack of co-operation, even the beginning is amazing in its promises.

FINE ARTS EXHIBITION

The Pennsylvania Academy of the Fine Arts and the T Square Club of Philadelphia propose to hold a joint exhibition in the galleries of the academy during the present month.

The exhibition will cover the field of architecture in its broadest sense, and will include all the allied arts, of which she is the mother.

As in the twelve previous annual T Square Club exhibitions, the Department of Architectural Design will dominate. It will include not only the technical drawings of the most distinguished American and European architects, produced during the last year, but will also include a large number of models and photographs of finished work.

The department of mural painting will be conducted with the co-operation of the National Society of Mural Painters. This will include a large number of mural paintings by the foremost members of the profession. Photographs of executed work too large to be hung in the galleries, and a large collection of preliminary sketches and cartoons.

The Department of Architectural Sculpture will be conducted with the co-operation of the National Sculpture Society, and will include full size and sketch models of the most important work of the year.

The Department of Landscape Architecture will be conducted with the co-operation of The American Society of Landscape Architects, including models, photographs and drawings.

The Department of Arts and Crafts will be divided as follows:

Art Metal Work.—Wrought and cast iron, bronze work, lighting fixtures, hardware, lead work.

Terra Cotta.—Architectural details, garden pottery, tiles.

Architectural Woodwork.—Cabinet Work.

Stained and Leaded Glass.

Interior Decorations.—Drawings.

Garden Decorations.—In all materials, shrubs and flowers.

The Juries of Selection will admit only works of the first importance. Juries of Award, composed of the most distinguished workers in the several departments, will be appointed at the opening of the exhibition, but not announced until after the awards are made. It has not been determined as yet what form these awards will take. Believing that the intrinsic value of an award bears little relation to its importance, the award may consist only of a public announcement and a personal notification.

All inquiries in regard to this exhibition

may be addressed to either of the undersigned.

T SQUARE CLUB.
C. L. BORIE, JR., Secretary,
251 So. Fourth St., Philadelphia, Pa.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS.
JOHN E. D. TRASK, Secretary,
Cor. Broad and Cherry Sts.,
Philadelphia, Pa.

SUMMER USE OF CHICAGO'S SMALL PARKS

The South Park Commissioners of Chicago have kindly supplemented the statistics that were printed in this Department in September to indicate—as far as figures could—the social service of the small parks. The attention of the country is upon the Chicago experiment, since it is the most systematic and costly attempt ever made to perform a comprehensive social service by this means. The figures of the latest annual report, quoted in September, could be regarded only as an index—none of the parks having been run with every department complete for a period of even six months at the time when the figures were compiled; and in some of them all departments had been in operation less than one month. The supplementary statistics, covering every phase of social activity in each of the twelve parks during the months of June, July, and August, 1906, and for nine months of the fiscal year, fill many typewritten pages. They may be briefly summarized as follows, though in going over them it should be considered that "visitors, and those who merely look on at games, etc., are not counted;" and that the indoor gymnasiums are used, generally speaking, only in bad weather or after dark—in other words, are at their minimum of usefulness in summer months. June, indoor gymnasiums, 4,236; outdoor gymnasiums, 317,356; July, indoor gymnasiums, 2,705; outdoor gymnasiums, 493,999; August, indoor gymnasiums, 3,715; outdoor gymnasiums, 693,842. Three summer months total in gymnasiums and ball fields, exclusive of onlookers: Indoors, 10,656; outdoors, 1,505,197; nine months' totals: Indoors, 307,641; outdoors, 1,802,982. As to bathing, the June figures show a total of 92,650 in the gymnasium baths and 134,261 in the swimming pools; the July figures, 130,511 in the gymnasium baths and 228,389 in the swimming pools; the August figures, 188,853 in the gymnasium baths and 325,527 in the swimming pools—a total for the three months of more than a hundred thousand in excess of the million. In reading rooms, lunch rooms, assembly halls and club rooms during the three months the total attend-



THE BORLAND BUILDING.
Chicago, Ill.
Shepley, Rutan & Coolidge, Architects.

ance was 364,773. Altogether, the counted active use, during June, July and August, of what may be called the social facilities of these twelve little parks, was about two million. Some of the most popular of the parks are only ten acres in extent, and the total area of the twelve is under four hundred acres. As the earliest of these statistics are seven months later than the latest given in the last annual report, it is clear that the parks have not suffered through ceasing to be a novelty. It should also be remembered that by the transfer of outdoor gymnasium and bathing attendance to the facilities offered indoors, and the greater winter use of assembly halls and club rooms, there need be no appreciable lessening of usefulness in winter as compared to summer. In fact, the figures of nine months show a total active attendance in these little parks of four and a half million. Thus is the experiment justifying itself.



The "Children's Playhouse," Destroyed by the Earthquake.
Golden Gate Park, San Francisco, Cal.



"THE PANORAMA," A CONCRETE STRUCTURE WRECKED BY THE EARTHQUAKE.
Golden Gate Park, San Francisco, Cal.

INJURY TO BUILDINGS IN GOLDEN GATE PARK

An account of the damage wrought by the earthquake in Golden Gate Park, San Francisco, is not only a sorrowful tale from the landscape artist's point of view—for that pleasure-ground represented a very notable conquest over discouraging natural conditions—but it recounts much architectural destruction. Incidentally, it shows to what degree the erection of buildings in the park had gone. The "Temple of Music," built of sandstone and variegated marbles and said to be the largest and costliest music stand in the world, will have to be nearly reconstructed. It was a gift from Claus Spreckels, and cost $75,000. The "Children's Playhouse," which stood near, was almost totally wrecked. It was built of brick, concrete, granite and sandstone, and was a very substantial appearing building. On Strawberry Hill the "Panorama," a structure of reinforced concrete, is much worse off than is the Colliseum in Rome—which in its present state, judging from photographs, it considerably resembles. It

was built some ten years ago, at a cost of $25,000, and like the music temple was a gift from a citizen. In front it was a little lake, with concrete sides and bottom. These were cracked so badly in the earthquake that all the water disappeared. The art museum, an Egyptian structure, was so shattered that for months it was closed to the public. The collections also suffered considerably. Over against these damages may be put, as illustrating the freakishness of earthquakes, the fact that the great cross presented by George W. Childs, the Goethe-Schiller memorial, the McKinley memorial, and the immense conservatory, were not injured at all. It should be said, as apology for the presence of so much pretentious construction, that Golden Gate Park was of that sumptuous type—like Central Park—that seems to be as truly demanded in the large and rich city as is the country park and the children's playground. It is not a type to be advocated carelessly; but it has its uses.

IMPROVEMENT OF ALBANY

The City Engineer of Albany, Walter Melius, has completed plans and specifications for a river-front improvement that would be more than usually effective. Its realization would be not only a great thing for the citizens of Albany, but it would delight the eyes of the innumerable army of tourists to whom that city, with its dreary river front, is annually the transfer point to the Adirondacks, Saratoga, Lake George, the East and the West. We all know the "pier," or seeming island that lies close to the city, with its dilapidated and ancient warehouses. This, in the new plan, is swept clear of buildings; and State Street, with the capitol crowning its hill, is brought down to it, broad and straight. The street crosses the river margin, where are railroad tracks and heavy teaming, by a viaduct and then extends by a handsome concrete bridge out to the pier. This will be made—if the scheme is carried out—an esplanade, with pavilions, ornamental boat landings, etc. The plan is creditably worked out, with due attention to the practical details of prevention of flood and ice damage. But whether staid old Albany will show itself sufficiently alive to the civic spirit of the day to authorize the execution of the scheme is another question. There are not wanting signs, of which the mere making of the plan is one, that the city is awakening. And as one by one the other State capitals—Harrisburg, Columbus, Providence, Columbia, Denver, St. Paul—are ordering their development in accordance with comprehensive and beautiful improvement plans, something of the sort must soon be demanded of Albany. The city has elements of singular picturesqueness, and in this waterside improvement, in the location and construction of the new State Library, and in the development of the Capitol Park, a good beginning could be made.

PARK PLANS IN PROVIDENCE

The second annual report of the Metropolitan Park Commissioners of Rhode Island, representing the district in and around Providence, has lately come from the press. It is a large volume, beautifully printed and profusely illustrated, and very convincing in its widely gathered argument. The completeness and thoroughness with which it has been prepared, need no comment for those who know the commission's secretary, Henry A. Barker; for the benefit of others it may be said that in addition to the previous extensive collection of photographs, the report mentions that in the year he has secured nearly 1,500 more, mainly taken by himself, so that there is a photographic record, reasonably complete, of all the lands considered. Furthermore, a series of thirty-six plans, generally on the scale of three hundred feet to the inch, has been prepared to show the contour of the land and the location of streets and buildings in the whole metropolitan district. As to finances, it is figured that the quarter million dollar bond issue, asked in the report for the purchase and improvement of lands, will cost the people at the outset—increased assessments must soon pay it all back, and almost certainly a large profit besides—2.95 cents apiece, which does not quite equal "the price of three striped sticks of candy." Furthermore, as the report points out, "the proceeds of the bonds used to buy land would to a great extent go to the people of the district, who, it is presumed, would re-invest it in other property, so that there would be nothing lost." Thus is the financial argument presented with directness and simplicity. The beauty of the country surrounding Providence, with the bay, the streams, the woods and hills, will lend itself singularly well to the creation of a system of beautiful parks and drives, and we may rejoice that there is to be another system planned on so large and generous a scale.

MUNICIPAL ART IN SYRACUSE

A letter from a citizen to the Syracuse Post Standard pictures what in the future—a sufficiently broad, vague term—will be the estate of municipal art in Syracuse. To be sure, the conjunction now seems antithetical; but the future is long and primrosy, and the citizen hopes much of municipal art in the United States as a whole. He surmises that in the good time coming "beauty will rise to the high place in governmental affairs, national, state and municipal, it held in ancient Greece and now holds in Japan, and will become one of the chief inspirations of governmental as well as of individual concern and expenditure." About that time, Clinton Square, in Syracuse, relieved of canal and bridges, will be the location, he predicts, of many beautiful statues. Syracuse will one day, he promises, be as distinguished for its treasures of art as were Athens, Delphi, and other Greek centres of culture; and he calls for a beginning of the transformation by the erection of memorials now to the men and women who have made Syracuse what it is. All this would be passed over without much thought, except that the citizen who writes it is Dr. George F. Comfort—a dreamer, no doubt; but a dreamer whose dreams have been known to come true. This is witnessed by the recently established Syracuse Museum of Fine Arts, of which he is the director. A year ago the same square was seized upon by Mr. Robinson, in his series of articles on Syracuse Opportunities. He found it "quite unique" and affording fine possibilities for immediate attractive development, and he pointed out what this should be. Conditions have been improved a litle since then; but it is still a striking chance that is unavailed of and one in which local architects would do well to interest themselves. It is again the very chance that was given, and beautifully grasped, in the mediaeval cities of Belgium.

MEMORIALS IN PARKS

Speaking of sculpture in the parks, there has arisen—naturally enough in itself; and yet, strangely, at direct variance with the happily increasing distrust of sculpture as an appropriate park ornament—a tendency to make cemeteries of the parks by putting memorials in them. If this went far enough, it would be a great deal worse than art sculpture. But as yet it has been done warily, so that the protest needs to be rather against the tendency than against existing facts. Two illustrative items which come to hand together are the erection of a memorial bandstand in a park in Cleveland; and of a memorial bench in a park in Wilmington. The Cleveland memorial is to the man who originated open-air concerts in that city. The stand is thirty-five feet square. Its mosaic floor, which is at an elevation of five feet, is approached at each side by a flight of steps. A pier at each corner, two engaged and two detached Corinthian columns support the flat, balustraded roof. The superstructure is cypress wood painted white. Of the cost, $1,000 was contributed by the city. The bench is in memory of a former and active park commissioner, and is of white Barre granite. It is located at a picturesque overlook, and its chaste and simple design is the work of Guy Lowell. When one thinks of it, it is strange that benches are not a more frequent form of memorial—if there must be memorials in parks. Except in the more pretentious guise of an exedra, one seldom finds the bench, and yet in what other shape does a memorial so invite to meditation?

STUDIES IN ARCHITECTURE
By Reginald Blomfield, A. R. A.

A book of essays on architectural subjects has become something of a rarity in English. This is due in part to the curious lack of intelligent interest evinced these days by even the educated laymen in the only really public art. But the layman is not the only individual responsible for this indifference. Those who do attempt from time to time to expound architecture in literary terms are extraordinary perverse in their treatment of the subject. One might believe they were sworn to reduce it to technicalities and devitalize it of all esthetic and personal interest. Architecture in their hands becomes a dry affair of dates, measurements and the morphological facts of construction. Up to a certain point this is all very well for the student, but the reader's interest drops by the way. The latter must be forgiven if he concludes that a discourse on architecture is about as entertaining as a book on mathematics. The result, as Mr. Blomfield says, has been that architecture, considered as an art, has dropped out of the main stream of educated thought, and has lost touch of that intelligent interest which is freely accorded

to the sister arts. It is partly at least in a spirit of protest against this condition that the present book of essays was undertaken. We cannot say the result is exactly "popular" reading, or reading in any sense for the uninitiated, but the chapters are most decidedly of a sort that will engage the interest of readers of this magazine. They are distinctly literary, and constitute one of the few eminently entertaining books on architecture that have appeared in recent years. The Macmillan Company are the publishers. The volume is well and sufficiently illustrated.

EVENING TECHNICAL COURSES AT COLUMBIA UNIVERSITY

The Board of Extension Teaching of Columbia University announces a series of nine evening technical courses, which will be given at the University this winter, beginning November 26 and lasting twenty weeks. The courses are under the immediate direction of Professor Walter Rautenstrauch, of the Faculty of Applied Science, and are to be given by professors and instructors of the university and other persons especially qualified. Moderate fees ($7.50 to $15) are charged, and most of the courses are for two evenings a week. The courses are as follows:

Engineering Physics: As illustrated in the mechanical plants of modern buildings. (1) An elementary study of physics; (2) a practical study of steam and electrical machinery, heating, ventilating, water system, wiring, elevators, etc., included in the plant of Columbia University. For two classes of students—those wishing an introductory study of physics as preparation to advanced study in electricity, steam, etc., another winter; those desiring practical training for positions as superintendents of buildings, engineers, janitors, etc.

Elementary Mathematics.—Those parts of arithmetic, algebra, geometry and trigonometry used in technical work. Practice with engineering hand-books, tables, etc.

Drafting.—A beginner's course. Fits for positions as draftsmen, reading of drawings, etc.

Strength of Materials.—A lecture course for those who design or manufacture machinery or modern structures. With this course should be taken either the first or second of the two following courses in design.

Machine Design.—Advanced drafting, computations and designing for persons engaged in the design and manufacture of machinery.

Structural Design. — Advanced drafting, computations and designing for those who do structural work.

Electrical Engineering.—A course especially for those engaged in electrical work of any sort.

Steam Engineering.—A course for those engaged in the management of steam machinery of any sort.

Special Engineering Problems.—A study of any special elementary or advanced engineering problems desired by the student. Individual instruction will be arranged for such a period of time as the special problem may demand.

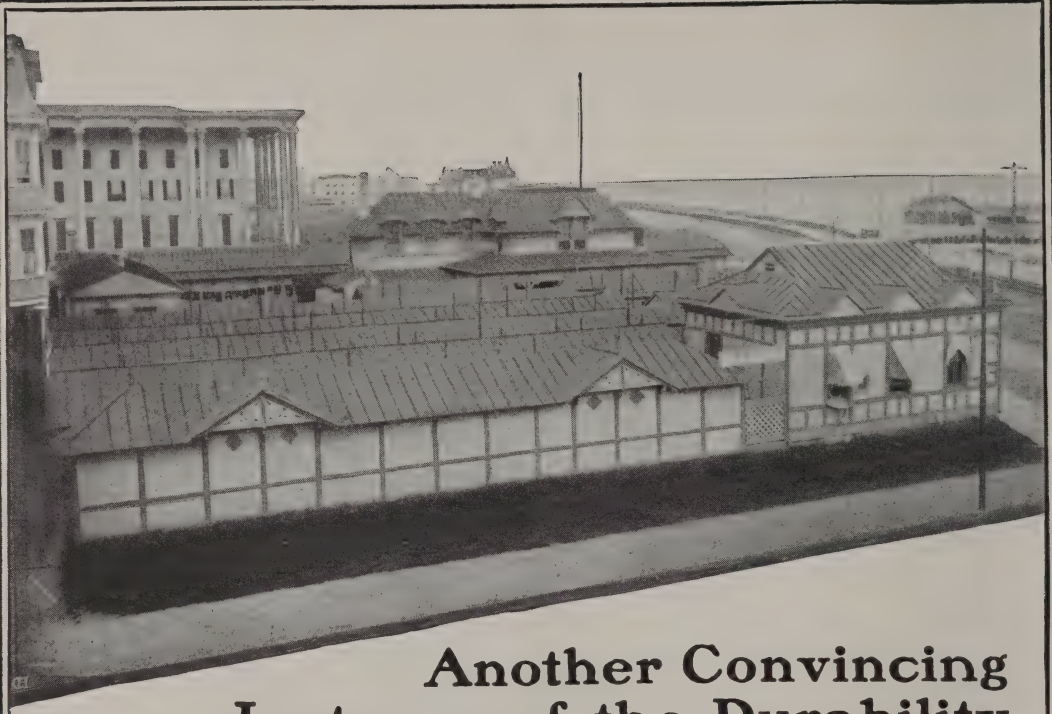
The courses will be given in the buildings of Teachers' College, Columbia University, at West One Hundred and Twentieth street and Broadway, which affords necessary lecture rooms, laboratories, drafting rooms, etc. A complete catalogue of these courses will be sent on request by addressing Evening Technical Courses, Extension Teaching, Columbia University. Personal information may be secured Tuesday and Thursday evenings, between 7.30 and 9 o'clock, from Mr. Benjamin R. Andrews, Room 111, Teachers' College.



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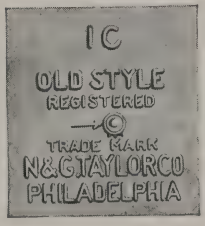
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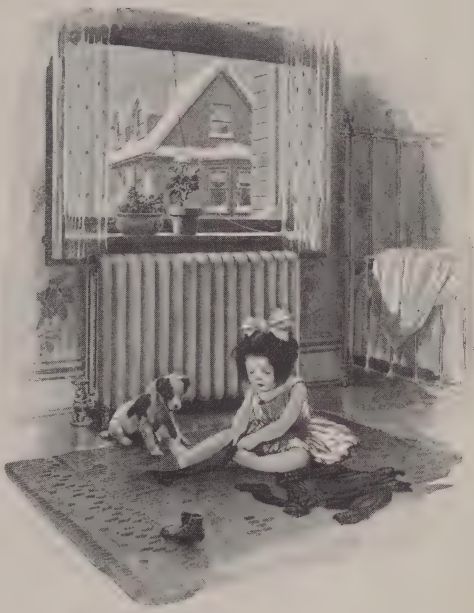
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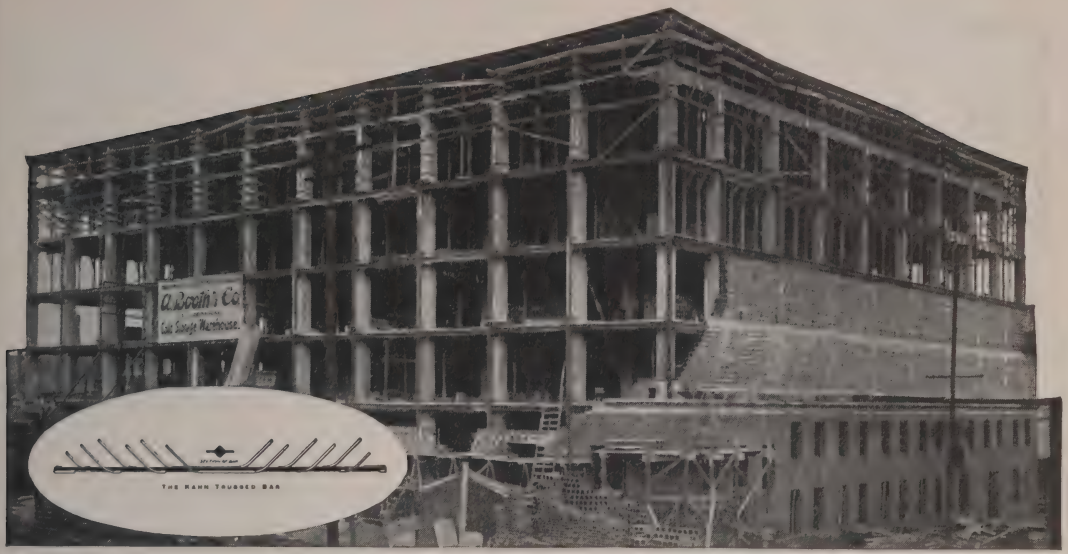


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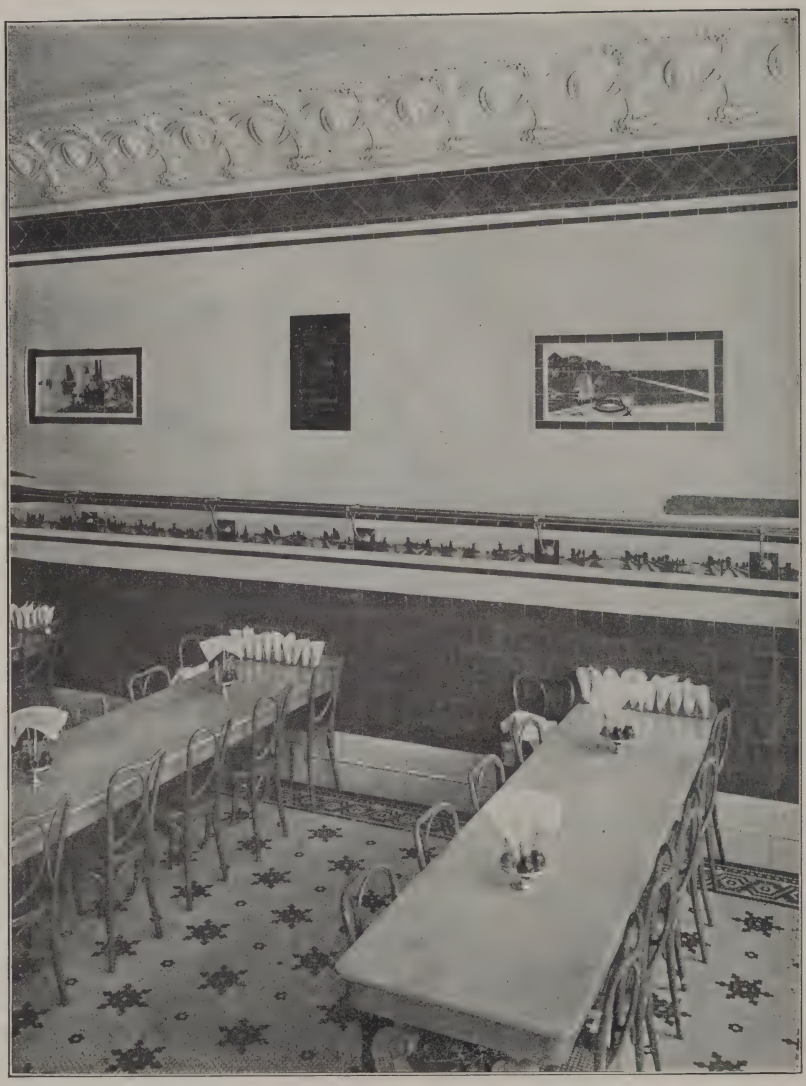
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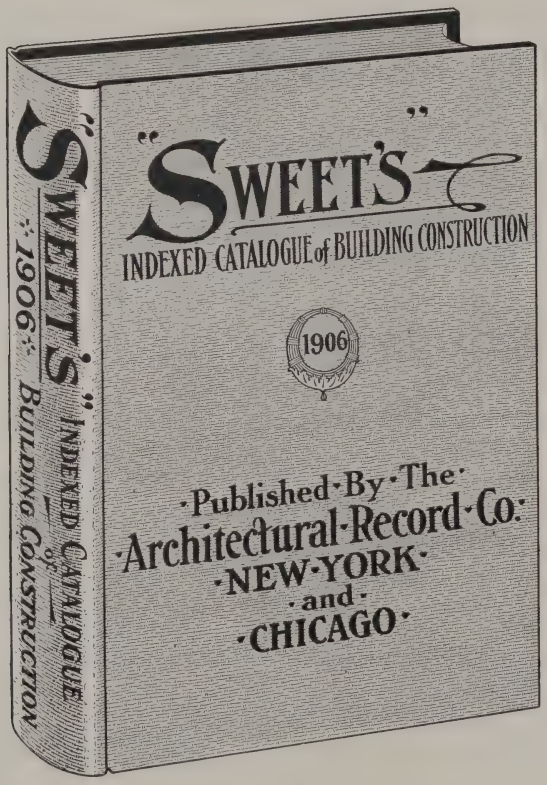
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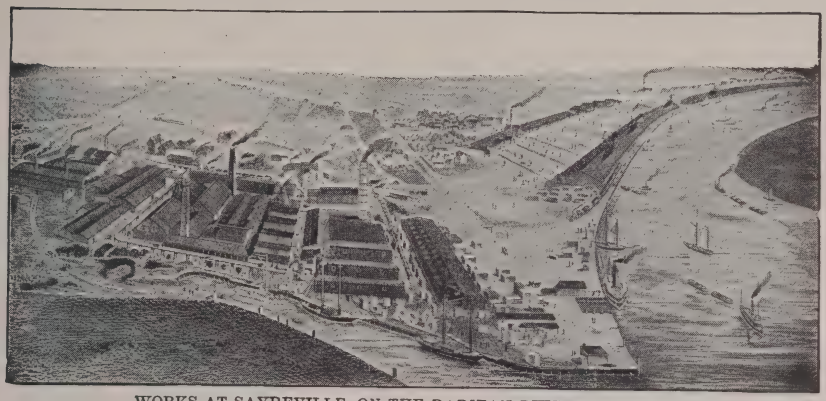
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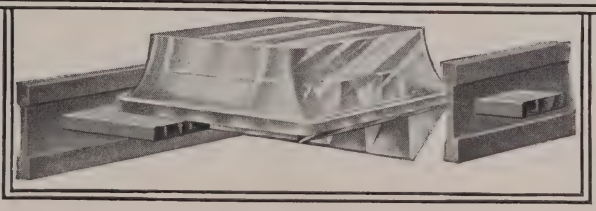
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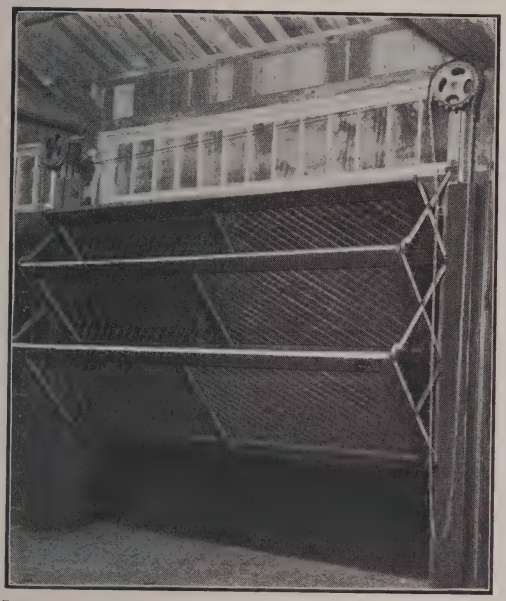
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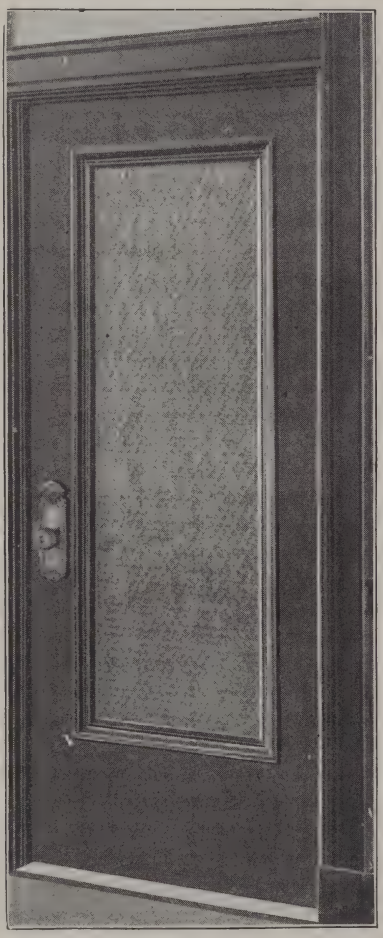
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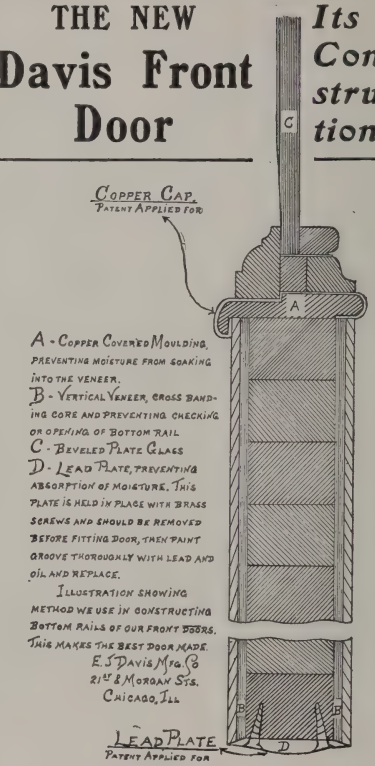
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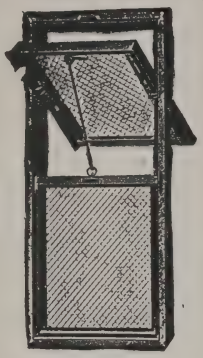
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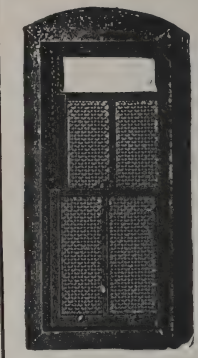
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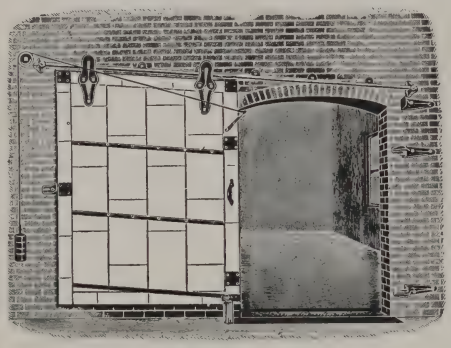
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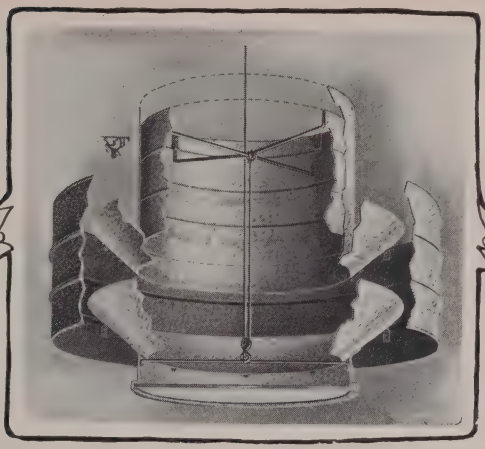
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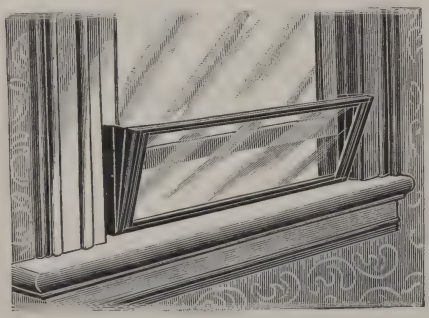
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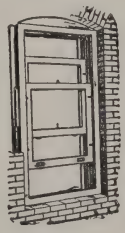
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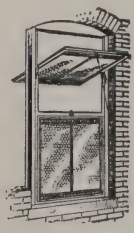
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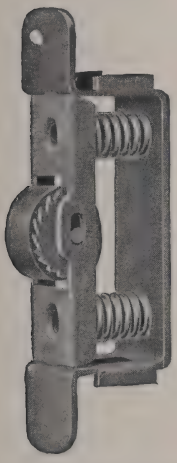
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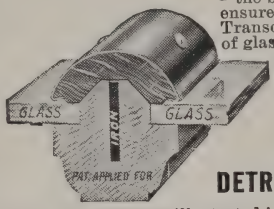
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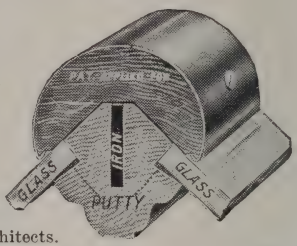
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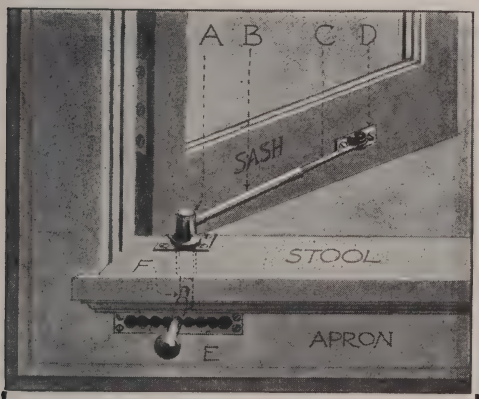
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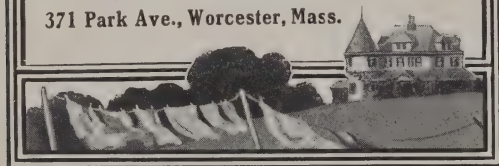
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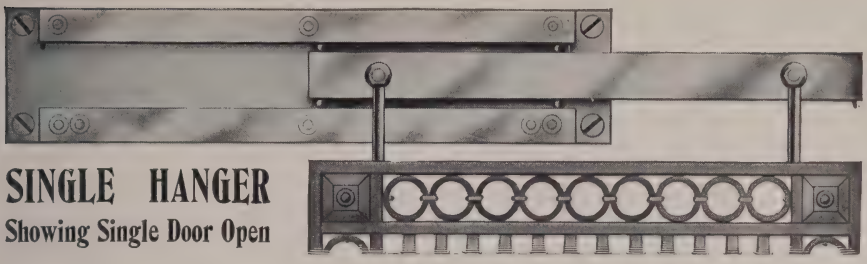
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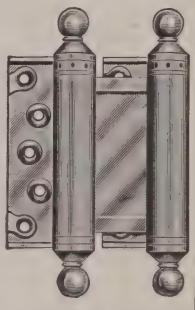
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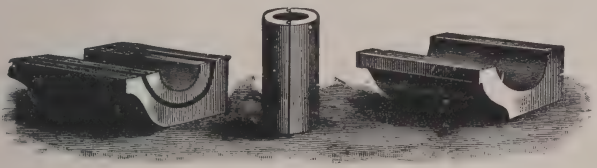


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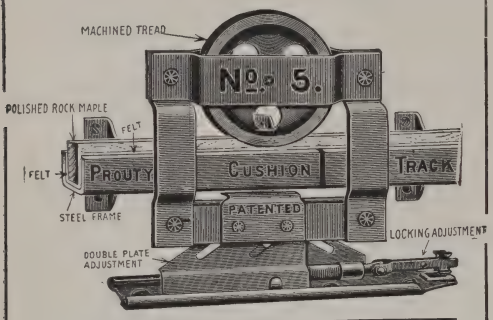
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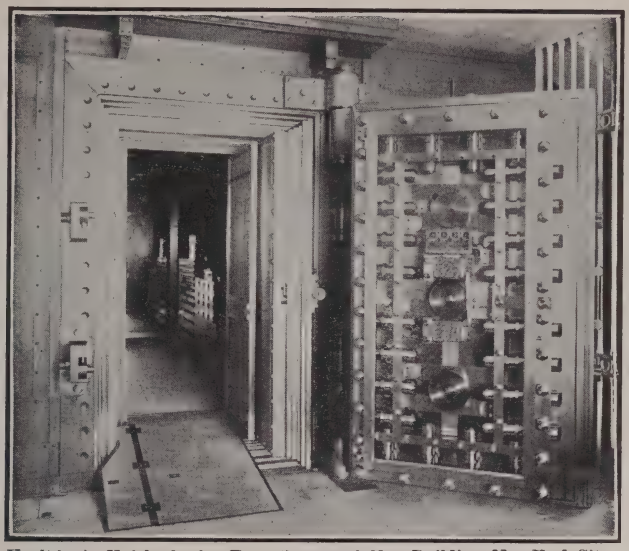
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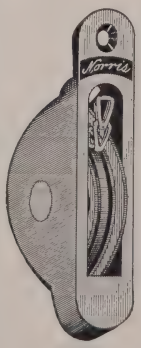
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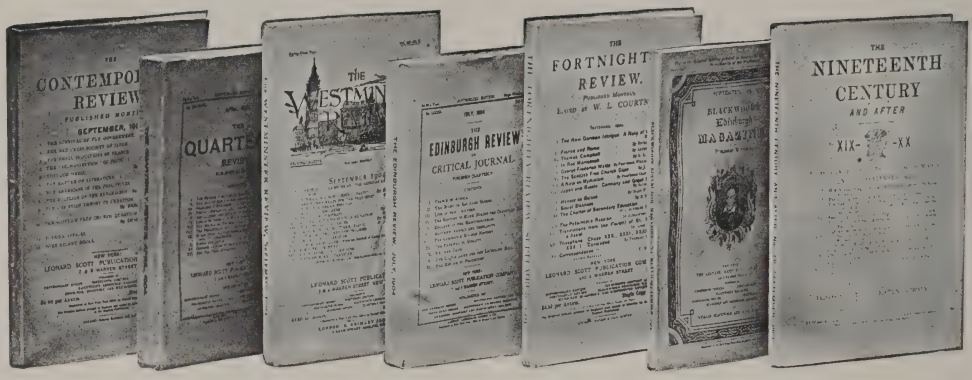
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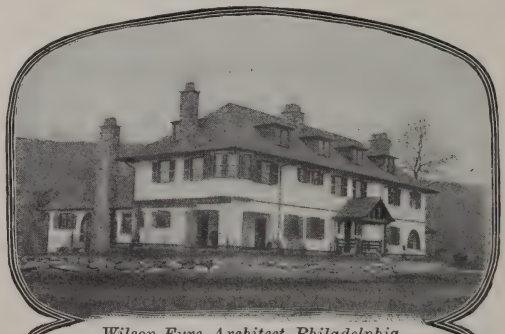
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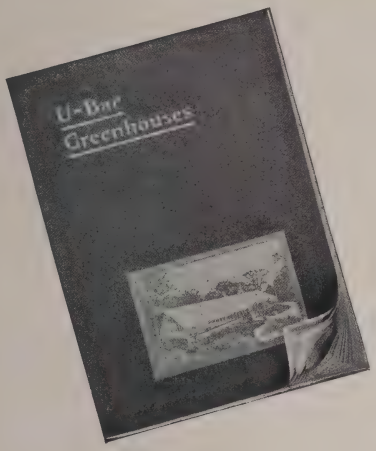
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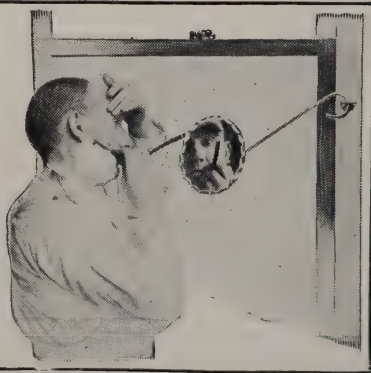
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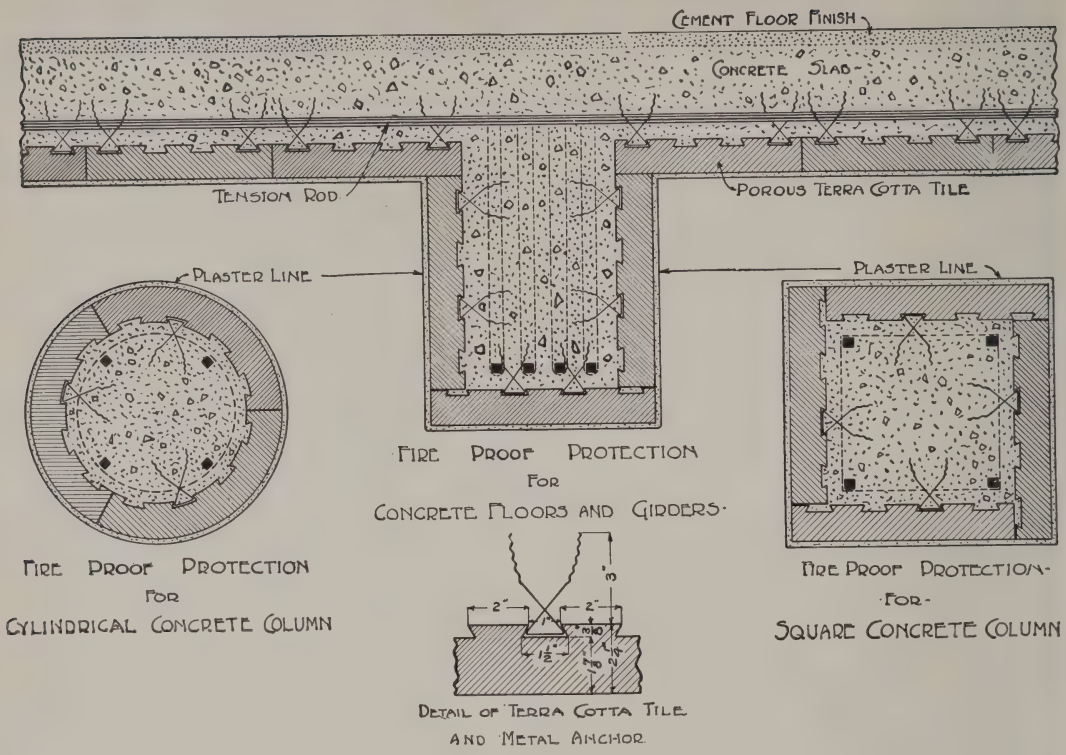
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Reinforced concrete has been held to answer the above requirements and is being generally used with the idea that it does so. Numerous tests have shown that reinforced concrete structures are apparently

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In nearly all such cases, however, the structure has been found to be greatly weakened. After the Baltimore conflagration the majority of concrete floors which stayed in place during the fire had to be removed and rebuilt on account of their weakened condition. No scientific data as to the cause of this, however, has ever been secured except the tests by Prof. Ira H. Woolson, as published in the Engineering Record of July 21, 1906, and those published in the Engineering News of July 13, 1905, in which it is clearly shown that concrete under a moderate temperature loses from one-third to two-thirds of its crushing (carrying or loading) strength and, unlike steel or iron, **does not regain that loss.**

At our own testing station in Chicago a fire, load and water test was recently made on reinforced concrete columns, and this data, with all other information on the subject, clearly shows that after a fire concrete structural members have **entirely lost their factor of safety, at least,** although no great damage may be apparent.

It demonstrates that such structures can not preserve their strength when attacked by fire, unless substantially protected by fireproof material, and that such protection is necessary for **every** structural material now in use.

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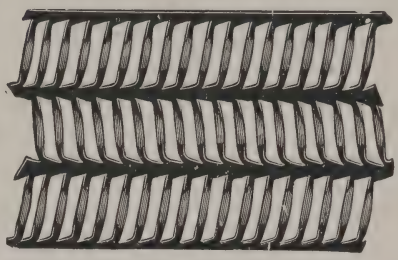
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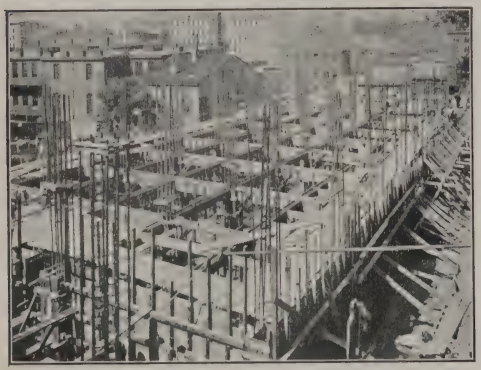
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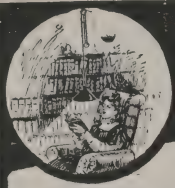
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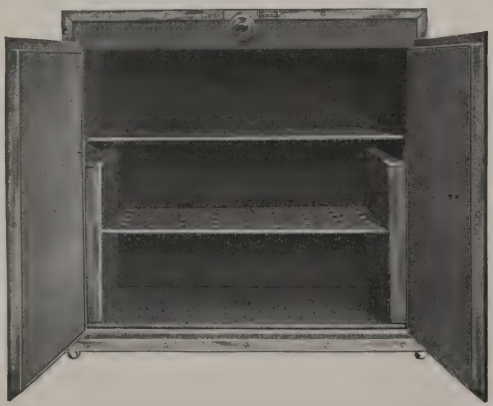
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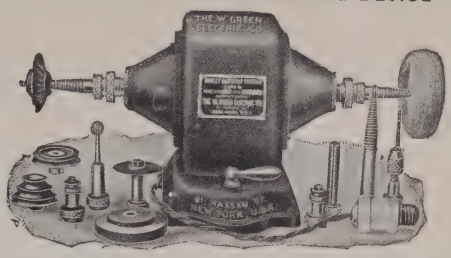
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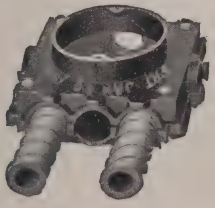
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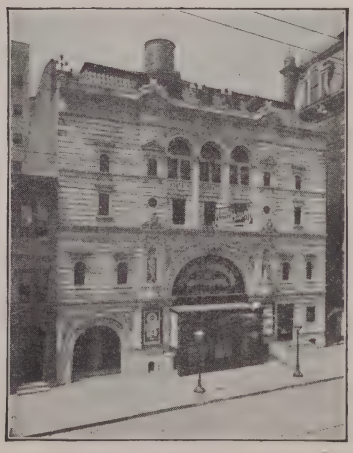
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THE PRINCIPLES OF THE COST-PLUS-A-FIXED-SUM CONTRACT APPLIED TO THE PANAMA CANAL.

A new and powerful advocate of the principles of the cost-plus-a-fixed-sum contract has joined in the attack on the old lump-sum form of contract, which is really a lump-sum-plus-time-extension-plus-lawyers'-bills contract.

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After having dismissed as totally impractical the letting of the work in sections to various contractors Mr. Shonts says:

> "The objection to the second alternative, viz., that of letting the work as a whole to one firm or company on a basis of unit prices, is that it would cost too much. Any contractor who successfully carries out this great work will be entitled to a fair profit, but to his estimate of cost and fair profit he must add, if bidding on unit prices and honestly intending to carry out his contract, a substantial increment to protect himself against unforeseen contingencies and possibly severe losses. The contract thus becomes to a great extent speculative; but while it certainly is not desired that an undertaking of so much consequence as this should be the contractor's ruin, with a consequent disorganization of the work, neither is it desired that it become a source of enormous and unreasonable profits at the Government's expense, as would be the case if the contingencies the contractor guarded against in his estimates did not occur."

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THE PRINCIPLES OF THE COST-PLUS-A-FIXED-SUM CONTRACT APPLIED TO THE PANAMA CANAL.

Among the advantages he sets forth for letting the contract on the basis of cost-plus-a-percentage or cost-plus-a-fixed-sum he continues:

"The contract will be more flexible. It will not be necessary to settle in advance all the main details of the work which could not subsequently be modified in material respects under any other form of contract save with the consent, perhaps unattainable, of the contractor and his sureties. Wide departures from the general plan may subsequently be made without affecting the real interest of either side. Points which at the outset might otherwise be difficult, if not impossible to adjust, may be disposed of as they arise.

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"Probable saving to the government. No great undertaking, covering a long period of time, has ever been accomplished without the discovery, during its development, of new methods and machinery which have shortened the time and cheapened the cost of the undertaking. American inventive genius is not dead; history will repeat itself; and the time and cost of completing the canal as estimated will in all probability be reduced by the application of new principles which will be discovered as the work progresses. It is conceivable that the Government may receive as the fruits of the system of rewards embraced in this plan savings sufficient to offset the entire percentage required to be paid the contractor on the estimated cost of the work."

When the government of the United States has at one step cut the red tape which from time immemorial has bound government contracts to the old lump-sum basis and has decided that the new form of contract is the form upon which to undertake the greatest engineering and construction feat in the world, it is impossible to find anything remaining to be said in further advocacy of this form of contract.

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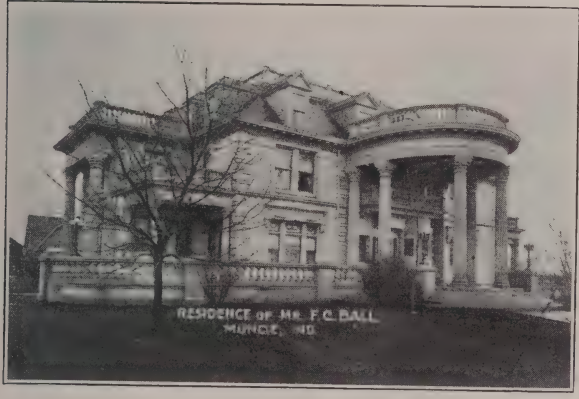
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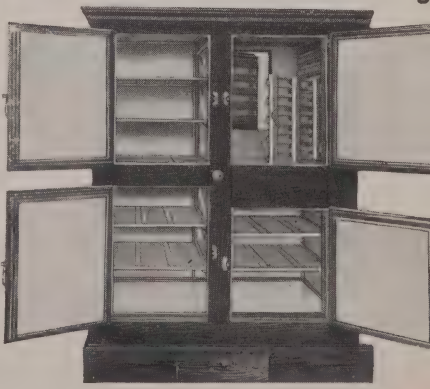
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No. 3	$34\frac{1}{8}$ x $29\frac{3}{4}$	$4\frac{1}{2}$	$31\frac{7}{8}$ x 28	$1\frac{1}{4}$
No. 4	$29\frac{3}{4}$ x $34\frac{1}{8}$	$4\frac{1}{2}$	28 x $31\frac{7}{8}$	$1\frac{1}{4}$
No. 5	21 x 25	$4\frac{1}{2}$	19 x 23	$1\frac{1}{4}$
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No. 31-23

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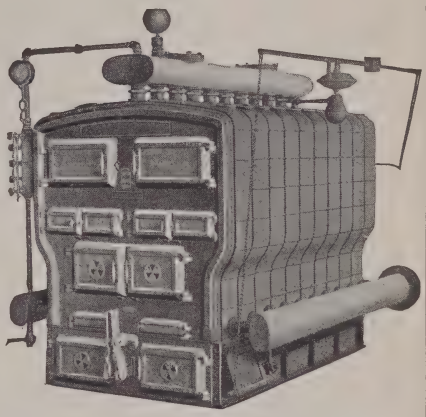
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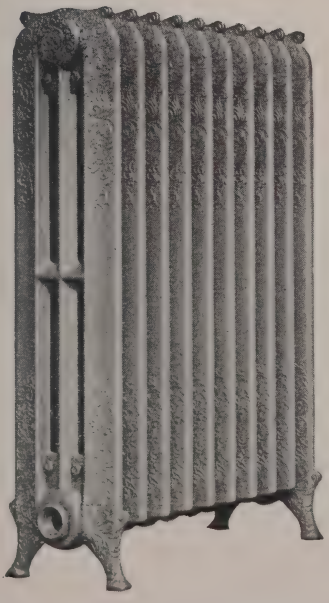
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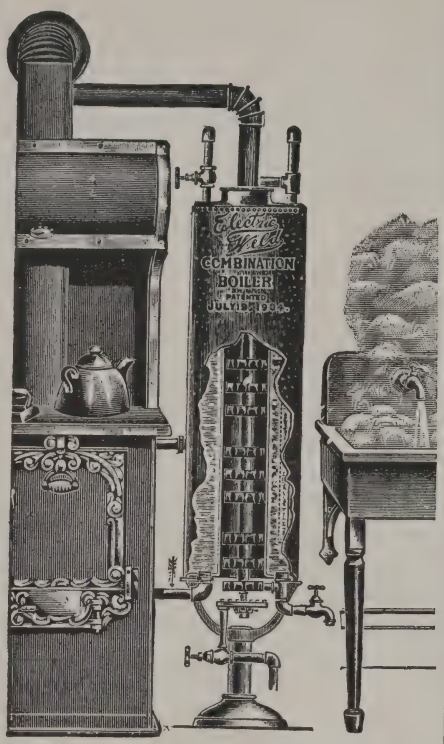
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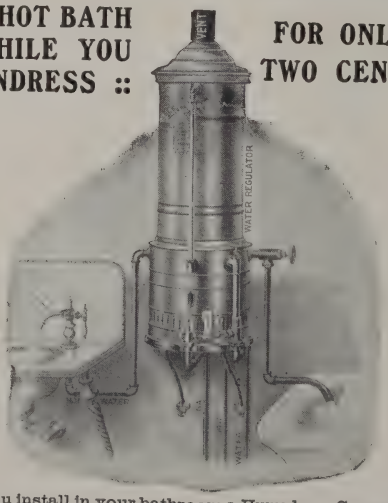
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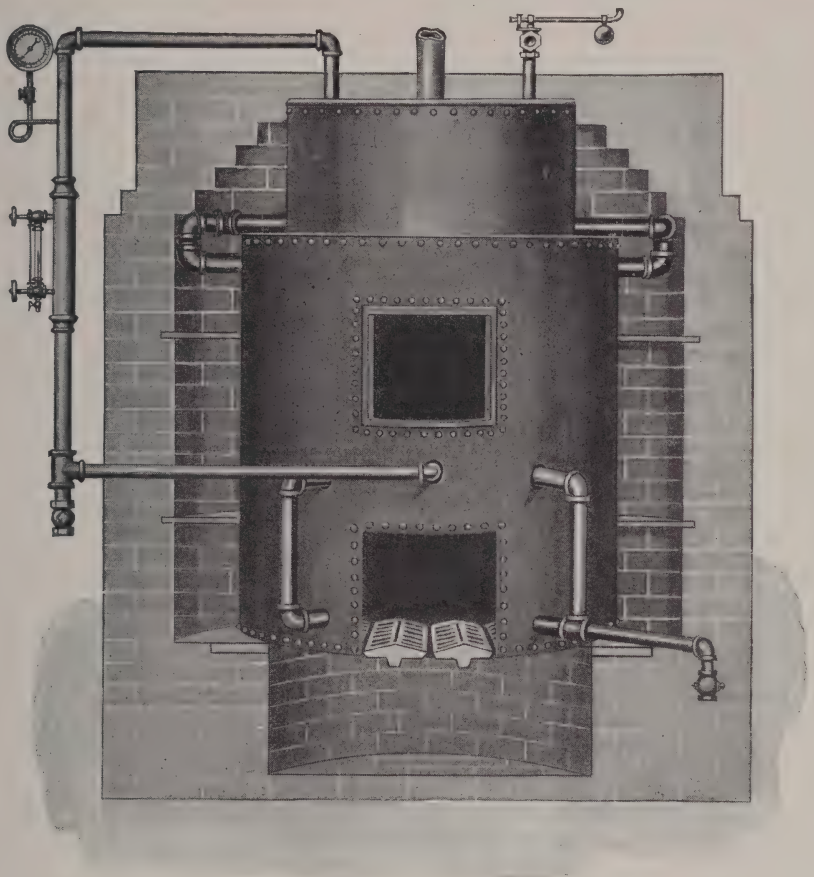


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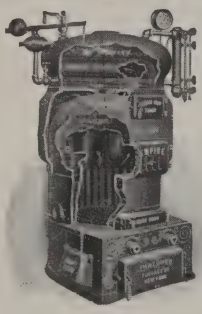


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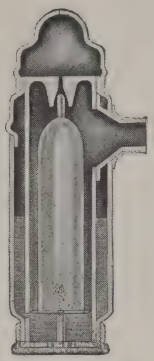
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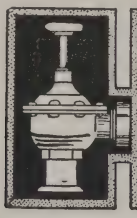
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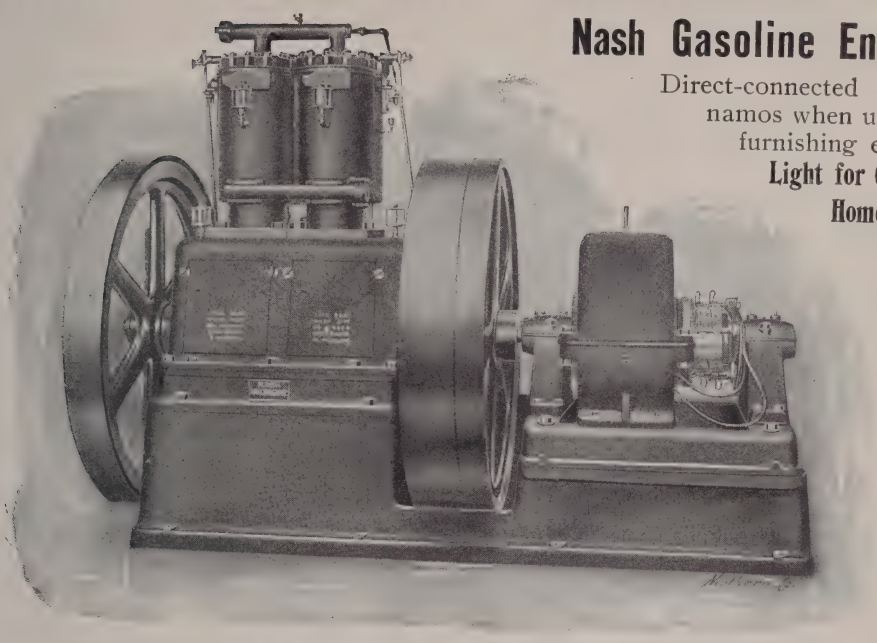
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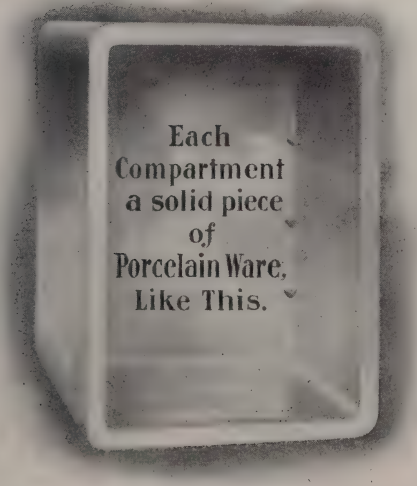
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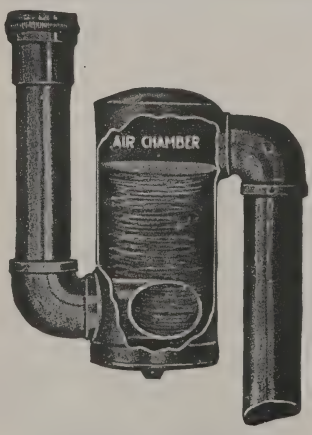
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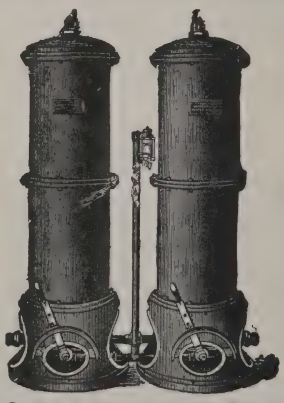


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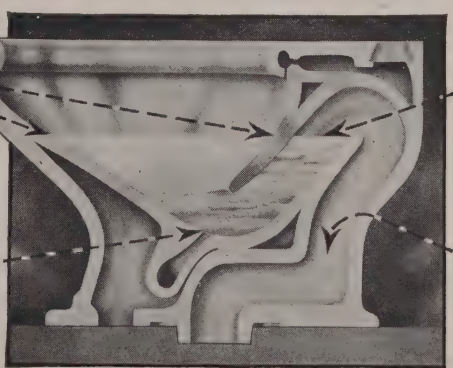
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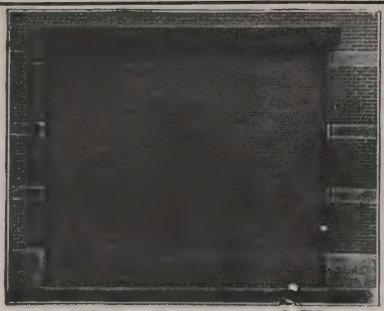
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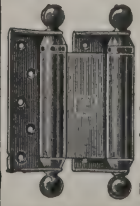
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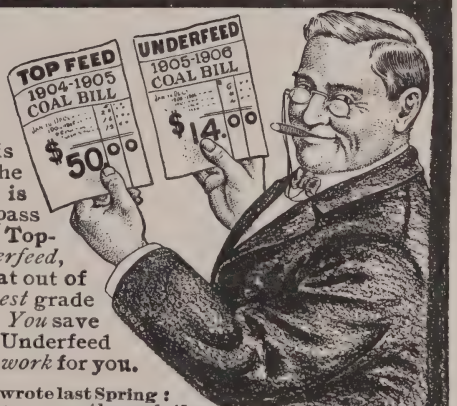
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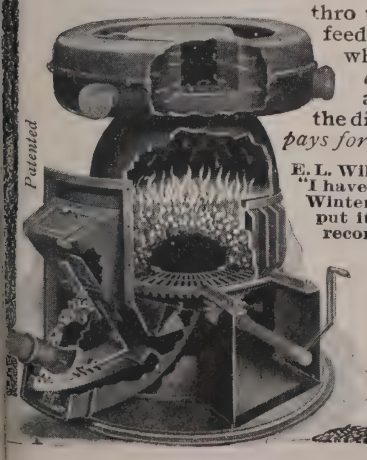
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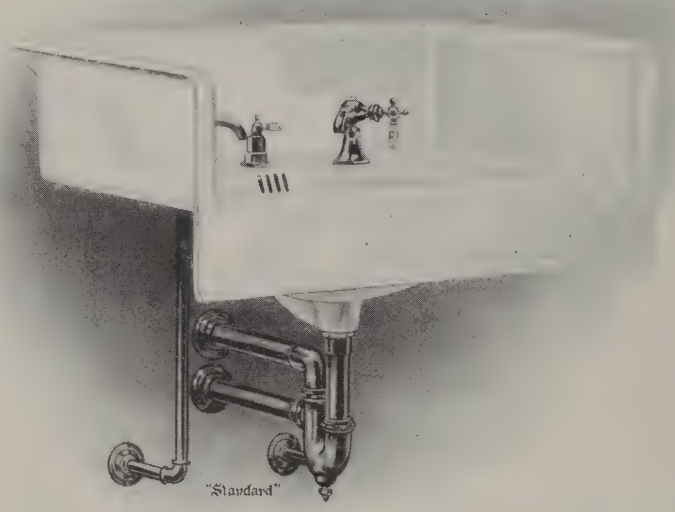
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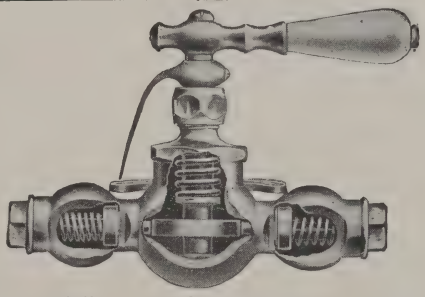
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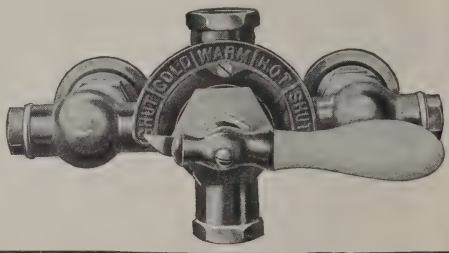
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OPERATED BY ONE HANDLE

For COMBINATION NEEDLE and SHOWER BATHS

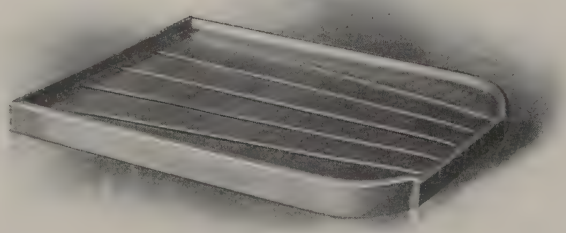
The mechanism of this valve is such that while the user may get all cold water if desired, hot water cannot be had without mixing with the cold, all danger of scalding being thereby eliminated.

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SEE PAGES 458 AND 459 "SWEET'S" INDEX.

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ELECTRIC WELDING MANUFACTURING CO., 4 Smithfield Street, Pittsburg, Pa., U. S. A.

¶ Why should thousands of people be roasted alive in their own homes annually?



Fig. 1

IN a great many cities there are ordinances compelling the use of a double pipe, with an air space between inner and outer pipe, but in hundreds of cities no such ordinance exists, and the poor farmer is absolutely at the mercy of the cheap John furnace man. He uses single wall pipe and covers it with asbestos paper as thick as a newspaper and a fire is the result. Asbestos paper does not burn, but heat will penetrate it as it will a newspaper, and as these wall pipes are entirely surrounded by woodwork, they will from time to time char the woodwork and under favorable conditions the result is a blaze, and as these fires occur invariably during extreme cold weather and at night, accounts for the great loss of life.

READ THE BELOW:

Owosso, Mich.—Hiram Soules, aged 56, a farmer living five miles north of here, was burned to death in his home last night while his wife, son and daughter stood outside hearing the imprisoned man's screams of agony, but powerless to aid him. The wife and children walked a quarter of a mile to a neighboring farmer's house in their night clothes through a foot of snow.

A similar fire occurred on the night of Dec. 17, 1903, at 3234 Cherry St., Toledo, O., from a single wall pipe covered with asbestos paper, where a boy four years of age lost his life. The newspapers were full of such occurrences during the cold weather. Who can best overcome this evil? The architect, by specifying

Perfection Double Safety Furnace Pipe

The Perfection Furnace Pipe Company, *Toledo, O.*

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